PERFORMING ARTS

California's Theatre & Music Magazine

PANTAGES THEATRE

COME ALIVE, COME AND DRIVE

NISSAN

MAJOR MOTION

MOVE OVER!

MAKE WAY FOR THE NISSAN 300 ZX.
FUEL-INJECTED • TURBO-CHARGED • V-6 • 200 HORSEPOWER • 3-WAY ADJUSTABLE SHOCKS.
AWESOME!

BELT YOURSELF

AT DATSUN DEALERS

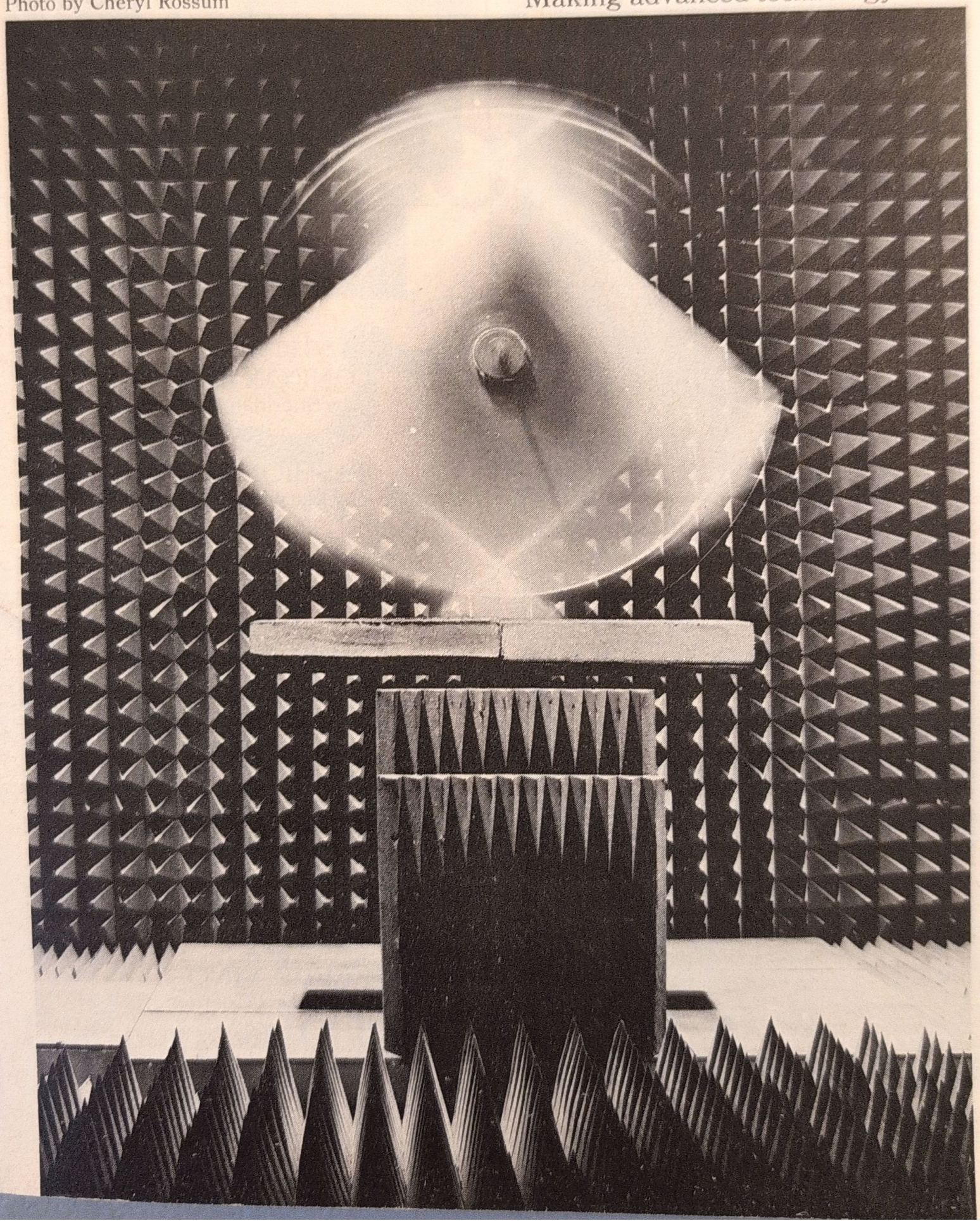
NISSAN NISSAN

At first glance, a kinetic sculpture. On closer examination, a radar jamming antenna undergoing testing in a special echo-free chamber at Northrop Corporation's Defense Systems Division. Northrop is one of the world's largest manufacturers of radar jamming systems to protect aircraft, and their pilots. Northrop Corporation, 1840 Century Park East, Los Angeles, California, USA 90067-2199

NORTHROP

Making advanced technology work

Photo by Cheryl Rossum



© 1984 Northrop Corporation

Saks Fifth Avenue

You seek excellence in all things. Whether its in the scope and depth of intentional fashion, the perfection of detail and craft, or the knowledge and authority with which it is all presented to you. But more, you're after an excellence with an edge...a qualifier to set your discoveries above and apart from all others. For you, just this kind of fashion and quality will be found at Saks Fifth Avenue. A world that revolves on excellence. But more, a world that soars with an edge—of tradition, of standards, of service unparalleled. Saks Fifth Avenue. The best of all things... in the best of all worlds.

PERFORMING ARTS

California's Theatre & Music Magazine

JANUARY 1985

8
LONDON REPORT
by Sheridan Morley

19
FASHION SCENE
by Mary Jane Hewett

22
DINING SCENE
by Ingrid Wilmot

26
N.Y. REPORT
by Dale Harris

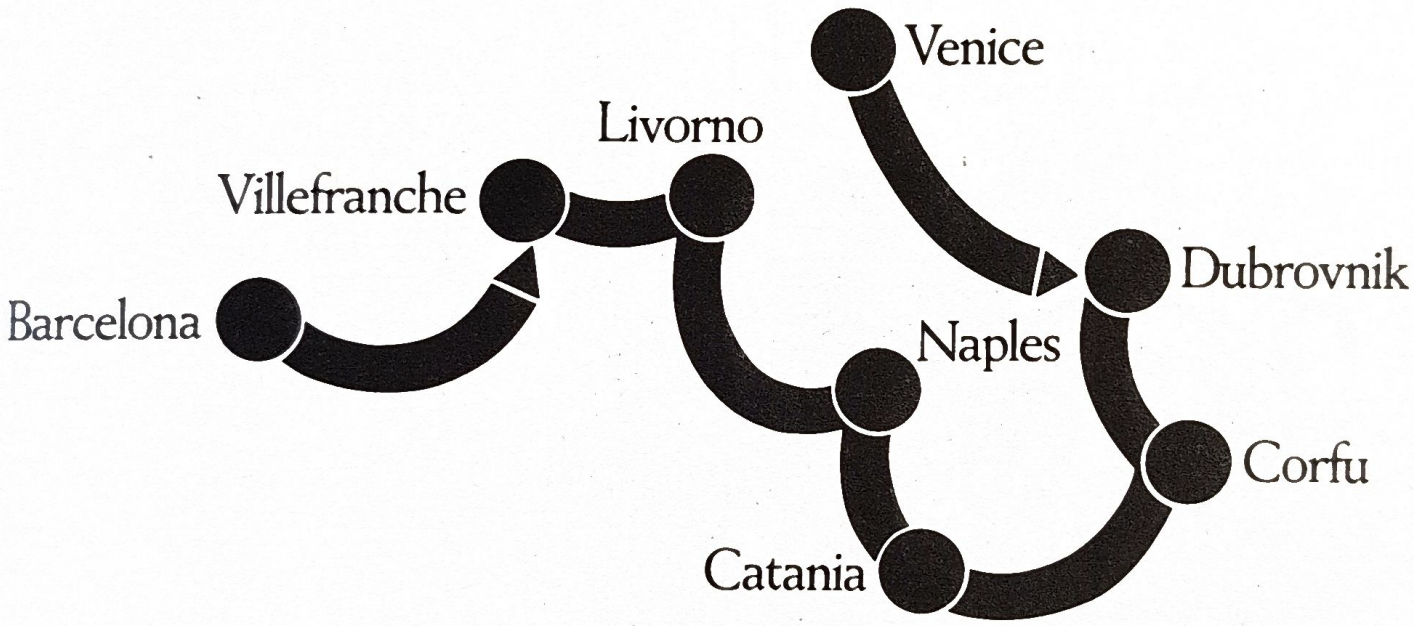
35
THE PROGRAM

55
SOUTHERN CALIFORNIA REAL ESTATE – BRIGHT PROSPECTS FOR '85
by Jonathan Miller

72
VIVA VINO
by Robert Goerner

76
PREVIEW
by Janice Arkatov

The Mediterranean on a Royal note.



Royal Viking Line brings aboard a Royal entourage of world famous performers for a duet of special 13-day cruises throughout the Mediterranean this spring.

April 16, sail on our classical music cruise featuring the Eugenia Zukerman Trio to inspire you with French and Italian selections as you glide into these glamorous shores. Also includes Greece, Spain and Yugoslavia.

May 25, James McCracken and Sandra Warfield of the Metropolitan Opera illuminate your voyage with song from Venice to Barcelona. Magnifico!

No one else cruises the Mediterranean in this most meaningful manner. With an elegance so extraordinary that *Travel/Holiday* readers rank us the #1 cruise line in the world!

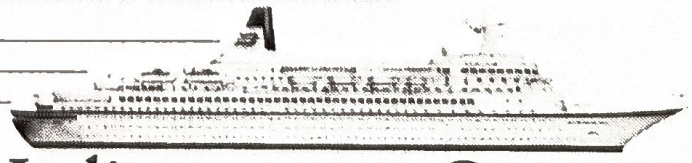
ROYAL VIKING LINE
World Wide cruising. World Class style.

Royal Viking Line, One Embarcadero Center, San Francisco, CA 94111 (Phone 800-634-8000).
Please send me information on your Classical Music cruises and Royal Viking's Royal Collection of Mediterranean cruises.

Name_____ Address_____

City/State/Zip_____

Travel Agency_____ 4MMDPA 01



From our Royal Collection of Mediterranean Cruises.

"I'll meet you at the Polo Lounge for ~~drinks.~~"

supper. at midnight.

Beverly Hills' world-famous watering spot serving supper with piano accompaniment from 10:30 PM to 1 AM.

The Beverly Hills Hotel

On Sunset Boulevard
For reservations, call Maitre d' Nino at 276-2251

We've captured the flavor of Rodeo Drive

You'll find casual elegance and a superb new continental dinner menu at the Cafe Rodeo. Join us for luncheon or Sunday brunch, too. Next to the Beverly Rodeo Hotel, just steps away from Gucci, Fred and Giorgio on the most fashionable street in Beverly Hills.
360 N. Rodeo Drive.
Reservations 273-0300.

MAX BARIL'S

Cafe Rodeo

California's Theatre & Music Magazine

PERFORMING ARTS

GILMAN KRAFT
President

IRWIN M. FRIES
Executive Vice-President & Advertising Director

A.J. LANDAU
Senior Vice-President

M.B. MERRYMAN
Vice-President

MICHEL PISANI
Vice-President

— Los Angeles Edition —

HERBERT GLASS
Editor-in-Chief

MARIAN JOHNSON
Managing Editor

KAREN WATTS
Art Director

EDWARD ORTH
Production Manager

ELLEN MELTON
Advertising Coordinator

PATRICIA MATTICK
Associate Editor

SUSAN BETH COHEN
Comptroller

DAVID BRONOW
LINDA SCHIMMEL
Account Executives

COLLEEN CREITZ
Art Assistant

DONNA ADAMS
Computer Manager

CAROLE LaFLAMME
RHODA ROSEN
CRYSTAL A. SMITH
Administrative Assistants

Performing Arts Network, Inc. publishes Performing Arts magazine in the following cities:
Los Angeles: 2999 Overland Ave.,
Los Angeles, CA 90064, (213) 839-8000
San Francisco: Opera Plaza–
601 Van Ness Avenue, Suite 2052,
San Francisco, CA 94102, (415) 673-3370
San Diego: 3680 Fifth Avenue,
San Diego, CA 92103, (619) 297-6430
Houston: 2444 Times Blvd., Suite 230,
Houston, TX 77005, (713) 524-3883
Denver: PERFORMING ARTS is associated with Bravo magazine at the Denver Center for the Performing Arts,
1245 Champa Street, Denver, CO 80204 (303) 893-4000

Regional Sales Offices:
New York: Performing Arts Network, Inc.,
310 Madison Avenue, Suite 1711, New York, NY 10017
Chicago: Warden, Kelley, Allen & Opfer, Inc.,
2 N. Riverside Plaza, Chicago, IL 60606
Detroit: Peter C. Kelly Associates,
725 Adams Road, Birmingham, MI 48011

All rights reserved © 1985 by Performing Arts Network, Inc.
Reproduction from these magazines

Imported from England. Slowly, gently distilled from 100% grain neutral spirits. It's music to your lips.

Play to win.

© Carillon Importers, Ltd., N.Y. 86 Proof. 100% grain neutral spirits.

LONDON REPORT

BROADWAY IN BRITAIN

The American visitor to Britain, celebrating the dollar at its all-time low against the pound (which is good news for tourists, since a single buck will now almost get you a pound sterling where ten years ago it took all of three) could be forgiven for looking through a West End theatre guide and thinking he or she was still in New York. Around half the shows in town are either simultaneously playing on Broadway (*Cats, The Real Thing, Noises Off, 42nd Street, Glengarry Glen Ross, Fool for Love*) or have recently come from there (*Little Me, Little Shop of Horrors, West Side Story, The Nerd, On Your Toes, Pump Boys & Dinettes*). Indeed so hooked are we on the American musical that we have created our very own: a first-ever live theatre staging of the old Gene Kelly Metromusical *Singin' in the Rain*, which on this side of the Atlantic is now in its second year at the Palladium with Tommy Steele.

Then we have *Barnum* on its way back into town (Michael Crawford on the high wire) and the imminent arrival of *Extremities* from off-Broadway, while so keen are we on the recent history of the American theatre that this summer alone saw major London stage revivals of *Golden Boy, Strange Interlude* and *A*

Clare Leach (centre) as Peggy Sawyer in the London production of "42nd Street"

by Sheridan Morley

Elaine Paige as Eva Peron with the original London company of "Evita"

Streetcar Named Desire. We have, however, at least begun to make sure that the traffic is two-way: *Cats* and *Evita* were both musicals that we created here for Broadway, where a decade ago we'd have had to wait for the American productions to come to us. Similarly, David Mamet's *Glengarry Glen Ross* and a Vietnam piece called *The War At Home* (now retitled *Home Front* for 1985 on Broadway) got their world premieres in London because authors felt that the directors and actors they needed were in fact to be found in the British rather than Broadway theatre.

From the time of Charles Dickens and Oscar Wilde in the last century there has of course been nothing new about British authors making their names in American theatres, and it needs to be recalled that as early as 1923 both Fred and Adele Astaire chose to make their dancing reputations on the London rather than New York stage. What is new, however, is the volume and speed of the transatlantic theatre traffic: New plays are very often getting British and American premieres within the same season, and the coming of Concorde and infinitely cheaper air travel has made sure that not only actors and producers but also the vastly more important audience members can take in the new season's productions on both sides of the ocean.

As yet, our experience of the American theatre remains shamefully Eastern; a native Californian work like the fascinating *Zoot Suit* never made it across the Atlantic because its Broadway failure was taken to mean (in my view wrongly) that the show travelled badly. Equally, whereas New York this season is full of shows that started life in Chicago *(Balm in Gilead, Hurlyburly, Death of a Salesman,* to name but three) we have yet to see any of the Malkovich work over here, nor have British theatregoers the remotest idea of what a Steppenwolf might be if not some exotic jungle creature.

Give or take the occasional Broadway stardom of a Jeremy Irons or a Tom Courtenay, the British influence on American

Frances Sternhagen (right) and Sylvestra Le Tonzel in "The War at Home" by James Duff, at London's Hampstead Theatre

theatres tends to exist in terms of its writers (Stoppard, Pinter, Lloyd Webber) or of its directors (an Englishman runs the Juilliard acting school in New York; an Englishman runs Stratford Ontario; an Englishman used to run the Guthrie in Minneapolis). The American influence on British theatre tends to be both more starry and, curiously, more old-fashioned: Outside only two London stage doors was it possible this summer to see regular queues of autograph-hunters. Outside the Haymarket they were waiting for Claudette Colbert to emerge from *Aren't We All?* (due in California next summer with co-star Rex Harrison). Outside the Duke of York's they were waiting to mob Al Pacino after *American Buffalo.* Homegrown stars, unless they be of the pop-concert variety, tend no longer to arouse that kind of adoration in the street.

But the greatest Anglo-American dramatic change in my 20 years as a London and Broadway drama critic has, I suppose, been in the field of musicals: it was, after all, little more than a decade ago that a management bringing, say, *Promises Promises* to London from New York would arrive here not just with a couple of stars but with choreographers, stage managers, lighting men, sound technicians, even publicists. London was regarded by American musical-makers as one more stop on the road, somewhere to take the show after Chicago and Los Angeles but maybe before Philadelphia.

Now that has all changed. In less than a generation we have learnt how to do musicals with the brightest and the best. *Cats* came from here. *Evita* came from here. *Starlight Express,* Lloyd Webber's latest roller-derby, will be the Broadway hot ticket for '86. Indeed the pendulum has swung so far in our direction that outside of *Cage aux Folles* and *Dreamgirls* it is quite hard to think of a real Broadway hit musical from the 1980s, while a four-million dollar fiasco like the *Three Musketeers* that closed on Broadway this fall after nine performances literally could not have happened on this side of the Atlantic: It would never have got to a first rehearsal, let alone a first night, in the shape in which I saw it being offered at $40 a ticket.

And that's another thing: because our ticket prices have yet to break through the $20 barrier, theatregoing in London is literally half the price, which reduces the risks of failure quite considerably on both sides of the footlights. On the management side, because it's still quite possible to do a one-set, four-character show for under $100,000, a couple of flops in a season does not indicate the end of the line. On the audience side, an investment of $15 or $20 in an only so-so eve-

Come to Marlboro Country.

Famous Marlboro Red and Marlboro Lights—
either way you get a lot to like.

© Philip Morris Inc. 1984

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Lights: 11 mg "tar," 0.7 mg nicotine—Kings: 17 mg "tar," 1.1 mg nicotine av. per cigarette, FTC Report Mar.'84

PRACTICALLY AN AISLE AWAY

One of the best Chinese Restaurants awaits you with Mai Tais, Pina Coladas, Tossed Shredded Chicken Salad, Hot & Sour Soup, Hunan Beef, Shrimp Cantonese, Cha Chiang Mein and. . . Good Wines by the glass too! On top of all this, you'll miss the traffic.

RESERVATIONS:
(213) 556-3388

ABC Entertainment Center Century City
across the way from the Shubert Theatre

JADE WEST

DANCING UNDER THE STARS

Top of the Hillcrest

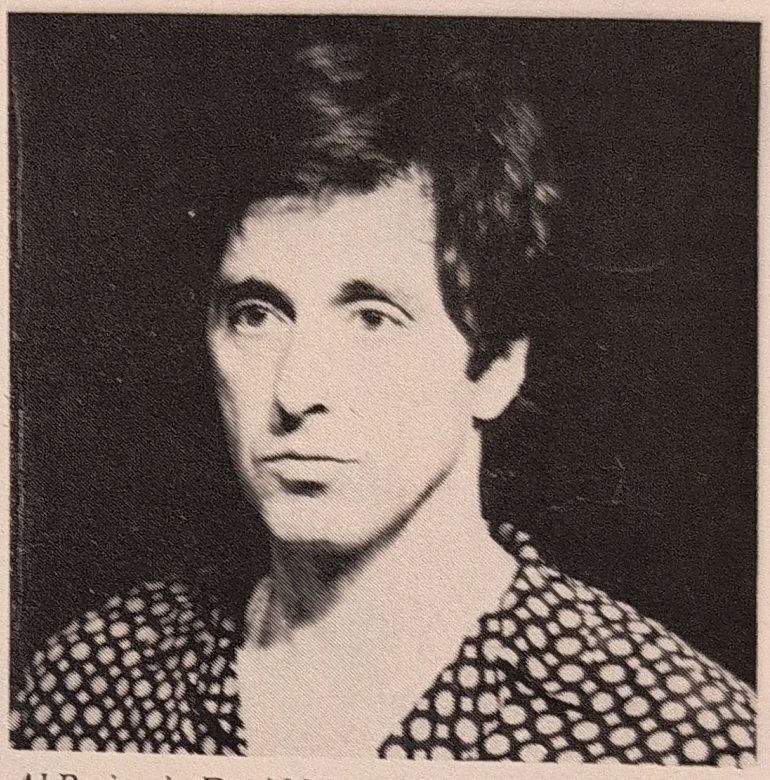
An elegant rendevous for dining and dancing with a romantic view of Beverly Hills and Century City.

Every evening except Sun. & Mon.

In the Beverly Hillcrest Hotel
Beverwil at Pico, Beverly Hills
Reservations: 277-2800

ning is not catastrophic.

We lack both the desire to be seen at a hit and the fear of being caught at a failure: Shows can run here for several months playing to maybe sixty percent capacity, and though there are one or two hot tickets (notably *Starlight* and *Cats* at present) people are prepared to wait a few months for a ticket to get easier. The dinner-party circuit does not demand the instant knowledge of a hit show that is expected in America.



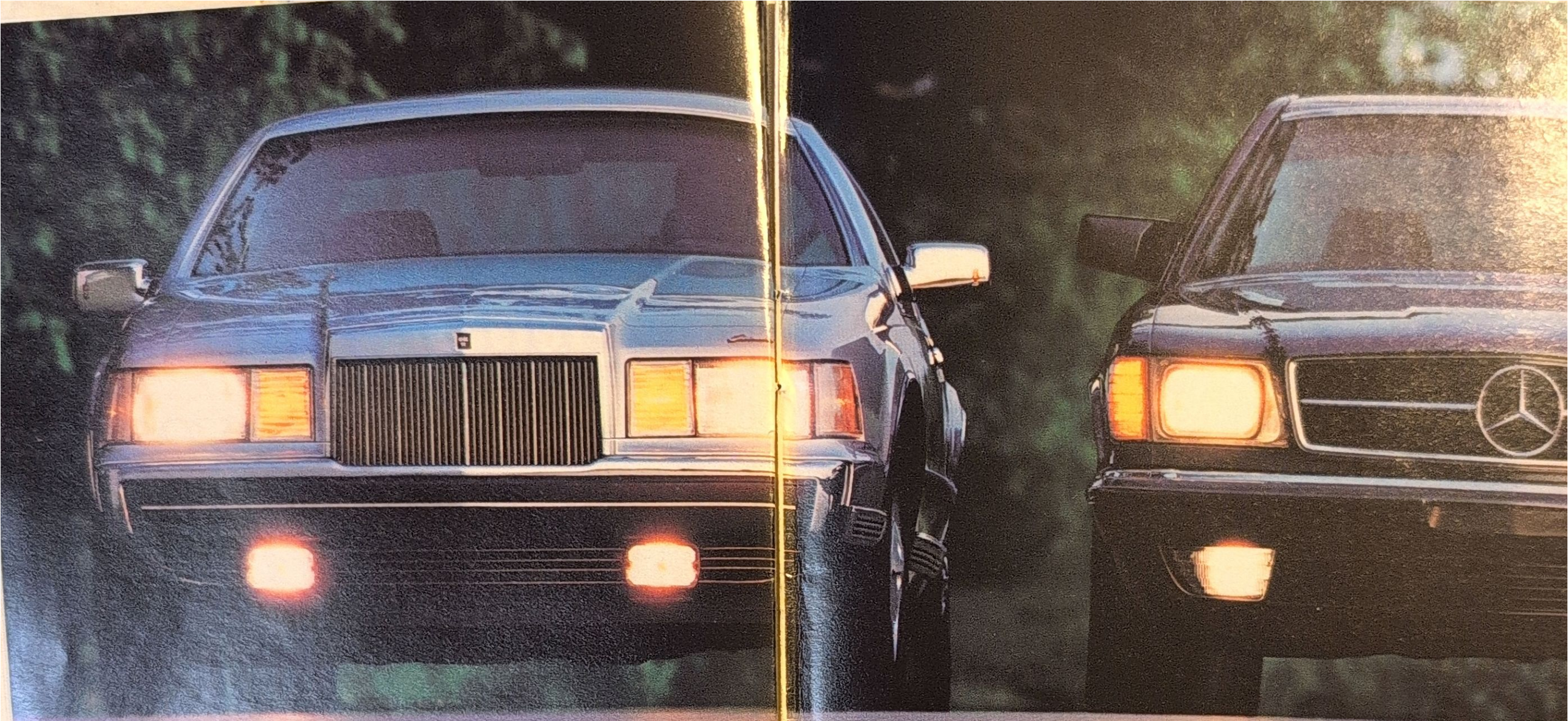
Al Pacino in David Mamet's "American Buffalo" at the Duke of York's Theatre in London.

We also tend to be better at the past of the American theatre than its present: *Torch Song Trilogy* remains unseen over here three years after its Off-Broadway start, while *Hurlyburly* (arguably the best play I have seen about modern Los Angeles) is equally unlikely to make it over here for a while. The National Theatre picked up *Glengarry* and *Fool for Love* very fast, but then they have an ongoing tradition of Mamet and Shepard productions on their experimental Cottesloe stage—David Rabe for some reason doesn't enjoy the same enthusiastic relationship, or at least not yet.

Tennessee Williams is, however, in constant revival (early in '85 we get a *Glass Menagerie* out at Greenwich and Lauren Bacall in *Sweet Bird of Youth* in the West End) as is Arthur Muller; the RSC

Thanking you for our 35th year of Christmas Carrolls.

Carroll & Co.



Continental Mark VII. Judge it by the competition.

Ironically, the best perspective from which to view the Continental Mark VII may be from another automobile. A respected road machine like the Mercedes-Benz. For such is the caliber of automobile the Mark VII was designed and equipped to compete with.

The heart of this Mark VII's competitive nature is in its driver-centered philosophy. That it should be rewarding to drive, not just sit in. Its aerodynamic shape, for instance, does more than just enhance its appearance. It actually helps it hold the road.

In the Mark VII LSC, this philosophy is readily apparent. Its acceleration is smooth and responsive with an electronically fuel-injected 5.0 liter V-8, standard. Its road manners are precise and disciplined, with a handling and suspension package that includes front and rear stabilizer bars and the technologies of both nitrogen-pressurized shock absorbers and Electronic Air Suspension, also standard.

But as impressive as the way the Mark VII LSC goes is the way it stops.

An Anti-Lock Brake System, available on select models, provides for shorter stopping distances on virtually any road surface as well as greater vehicle stability and control than conventional braking systems.

For California, Washington, Oregon, Alaska, and Hawaii residents, Mark VII also comes with a three year or 36,000 mile (whichever comes first) scheduled maintenance and limited warranty covering virtually everything except tires, fluids, driver abuse, and accidents.

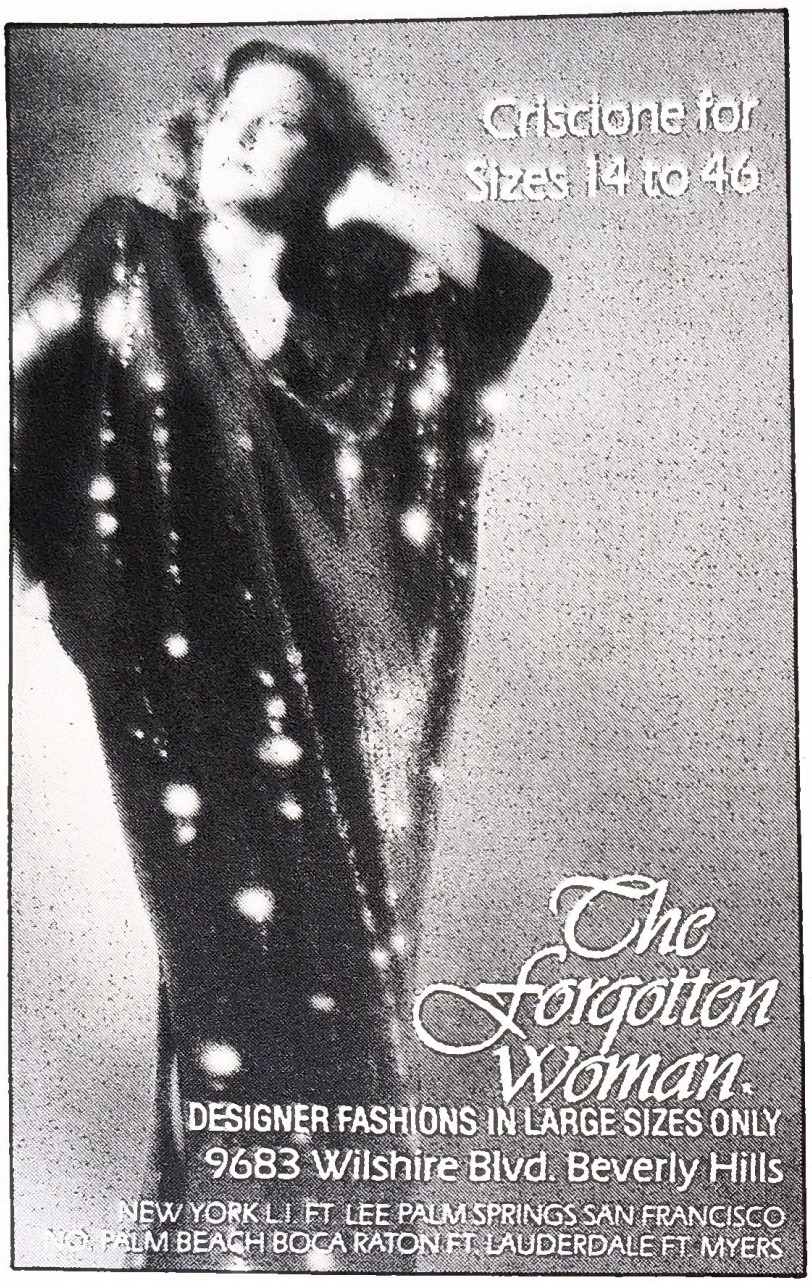
The 1985 Continental Mark VII.

Comparing it to Mercedes might be shocking at first. But it's something the competition will just have to live with.

Get it together—buckle up.

LINCOLN

Lincoln-Mercury Division Ford


Criscione for
Sizes 14 to 46
The Forgotten Woman.
DESIGNER FASHIONS IN LARGE SIZES ONLY
9683 Wilshire Blvd. Beverly Hills
NEW YORK L.I. FT. LEE PALM SPRINGS SAN FRANCISCO
PALM BEACH BOCA RATON FT. LAUDERDALE FT. MYERS

SUPERB DINING
MORNING,
NOON & NIGHT

Open 24 hours...
Early Early Breakfast to
Late Late Supper
7 days a week

Featuring:
Prime Aged Eastern Beef
Fresh Seafood Favorites
Superior Fine Wine List

are even reviving Miller's *Crucible* and the director of the recent Dustin Hoffman revival of *Salesman* on Broadway had done an earlier and better production of that same play at the National here five years ago. *After the Fall* and *The American Clock* are both due for London production in '85, while fringe theatres (which often here are to be found in rooms above bars) are ever-alert to the highlights of each annual Kentucky drama festival.

We keep a constant over-the-shoulder watch on Odets (not just *Golden Boy* but *Country Girl* had London productions a year or so before their current return to Broadway) and it is arguable that a languid WASP dramatist like A. R. Gurney probably enjoys as much if not more success in this country then on his native soil.

Still, a look at any California theatre guide suggests that we still have a lot to learn: Black drama is here still the exception rather than the rule, Hispanic drama is virtually unknown and a lot of London theatregoers would still be hard-pressed for an accurate definition of ethnic. What has kept Stephen Sondheim's great *Pacific Overtures* off the London stage in the decade since it was written is not the usual fear of Sondheim being too highbrow or too cold (if anything he is a theatrical prophet more honored here than at home) but the simple impossibility of finding Japanese actors in London.

We live in conservative times: Two nations which can vote massively for Reagan and Thatcher are likely to be two nations eager to go shuffling off to Buffalo, and it was, you may recall, with the first-ever *42nd Street* on film that Busby Berkeley discovered the attractions of tap shoes in a recession half a century ago. Not a lot changes, least of all in show business. And if there aren't enough new American plays on Broadway, maybe that's because they are all in London. □

The ultimate in neckwear:
Silk satin by Countess Mara®.

You have to see and feel these silk satin prints to appreciate their rich elegance. By Countess Mara... for one man in a million. **30.00.**

silverwoods

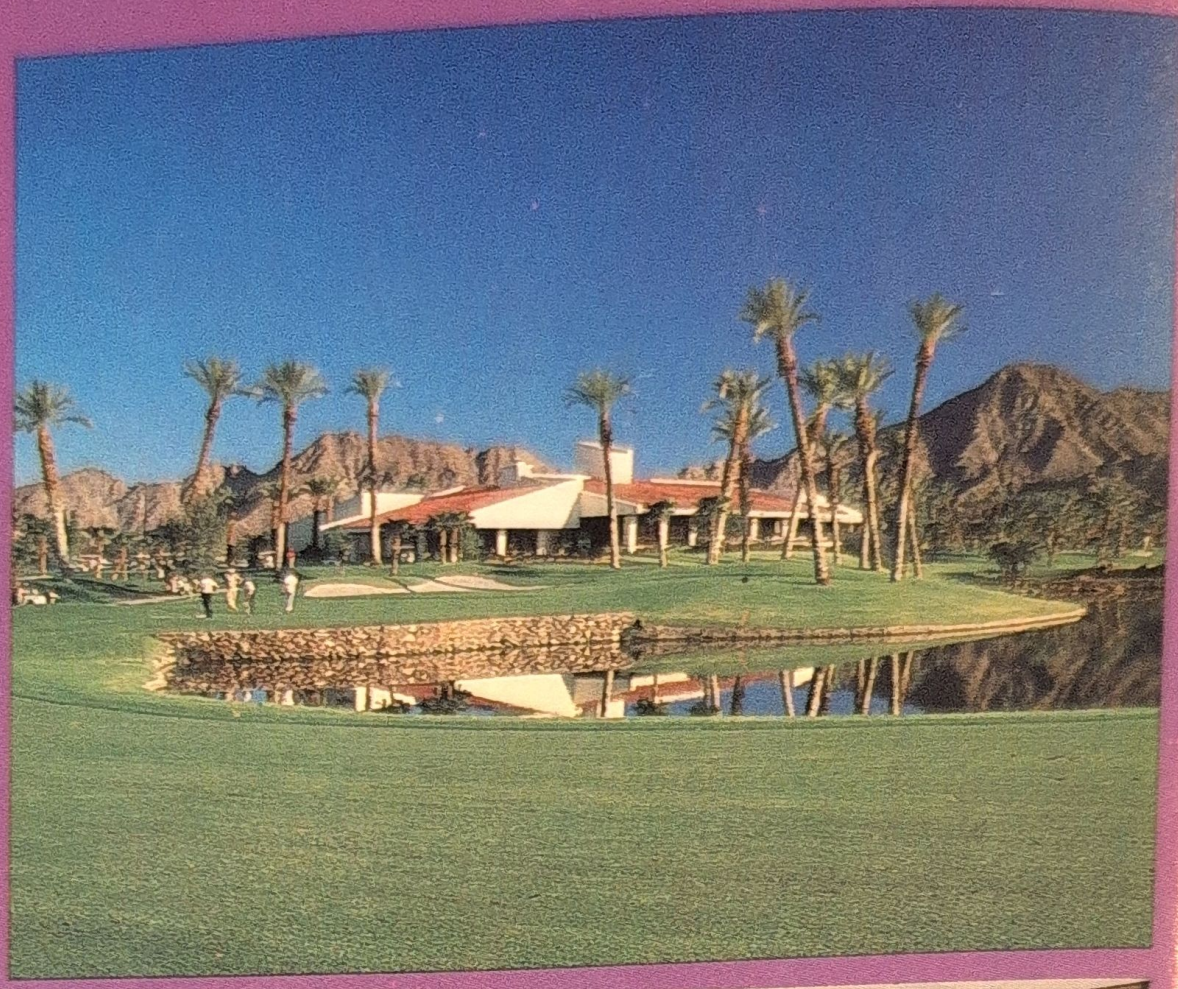
23 locations (213) 623-1283

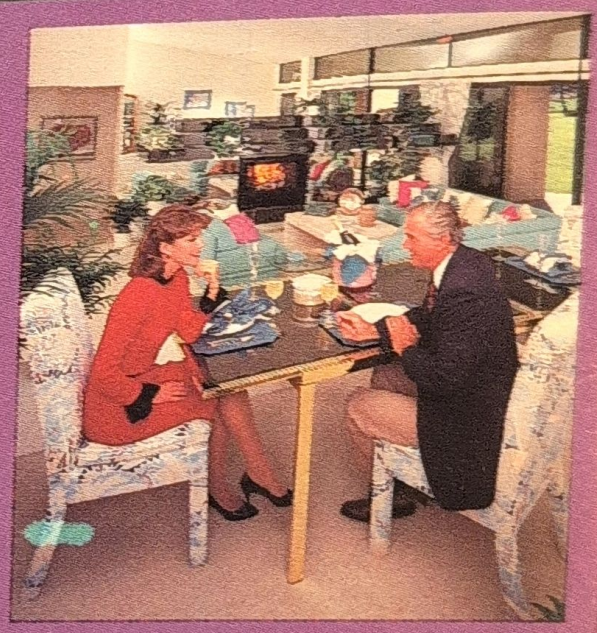
DISCOVER A NEW HORIZON

At Desert Horizons. The pinnacle of country club living. Unmatched vistas. With elegance to match. Stunning fairway homes on a crack par-72 that makes its rivals green with envy. And one of the desert's most famous clubhouses, with fine dining prepared by its own Master Chef.

The address is Indian Wells. The lifestyle, nothing short of spectacular.

Discover it.





Phase II Grand Opening, now showcasing four new, sumptuously-appointed models.

10 a.m. - 5 p.m. daily.
At Highway 111 and Desert Horizons Drive in Indian Wells.
Phone (619) 568-0207.

DESERT HORIZONS
COUNTRY CLUB

From $350,000 to $500,000

FASHION SCENE

by Mary Jane Hewett

Likening the Rodeo Collection in Beverly Hills to a shopping mall is akin to calling St. Peter's Basilica a church.

The ultimate shopping complex on one of the most expensive streets in the world, Rodeo Drive, does its namesake proud with its elegant boutiques, intimate cafes and colorful art galleries.

Famous designer names like Louis Vuitton, Nina Ricci, and Fendi vie for attention in a dramatic four-level setting that centers around an open-air courtyard enlivened with fountains, flowers and outdoor tables.

Credit goes to Olivier Vidal of Le Sopha Group in Paris, who utilized rosa aurora marble from Portugal, solid brass, bricks, cobblestone and other fine materials to create balconies, columns, balustrades and 27-foot-high arched windows.

Even the parking structure is elegant. Cars travel down a cobblestone driveway past a 250-year-old bronze statue encased behind glass in a brick wall. If you can't wait to get upstairs to eat, you'll find Milton's BLB, celebrity caterer Milton Williams' newest eatery, with indoor and outdoor seating and a drive-through kiosk for quick take-out.

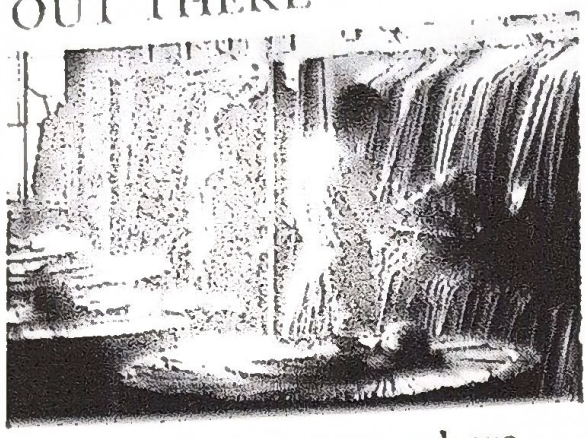
Those who want to work up an appetite shopping before they lunch or sup will enjoy Scalora Presto on the Garden Level, an Italian gourmet deli which also offers seating; Pastel, an informal indoor-outdoor cafe on the same level; and the more formal Excelsior crowning the Penthouse.

The Rodeo Collection is not primarily making its mark as a food emporium, however. The stars of this unique shopping complex shine in speciality shops like Fendi, one of the world's finest makers of furs and leather goods, and Fila, a leader in active sportswear for both sexes.

Most of the shops are situated on the Garden and Street levels of the four-level structure. A swing around the former will take you to Fila (Tennis champion Bjorn Borg wears it exclusively) and Bijan Bahar Gallery One, specializing in crystal and acrylic sculpture.

Jade lovers can satisfy their appetite at

IT'S A JUNGLE
OUT THERE



Here's a safe haven where you can be assured of a great selection of quality clothing and sportswear.

W.A. King
COMPANY
Traditional clothes for men and women

Men: 9 East Figueroa Street
Women: 11 East Figueroa Street
Santa Barbara, CA... (805) 965-7018

the Rodeo Jade Gallery, one of the few places in town where jadeite, the highest quality of jade, can be found.

The Garden Level also houses the only Cerruti boutique in the United States. Both Cerruti 1881 Femme, noted for sophisticated women's wear, and Cerruti 1881 Sport, for active and ski wear, are popular emporiums.

One level up, Gianni Versace believes in surrounding his customers with elegance. Inlaid floors and imported marble make those lofty prices for the Italian designer's unconventional fashions seem more palatable.

The Collection also has the distinction of being the only establishment in North America to carry the entire Nina Ricci line of suits, evening wear and accessories.

No slouch in the jewelry department, the Collection boasts several fine shops such as Farre, which carries no more than three of four pieces of each creation; Ylang Ylang, filled with custom French jewelry, despite its oriental sounding name; Avo's Fine Jewelry; and the aforementioned Rodeo Jade Gallery.

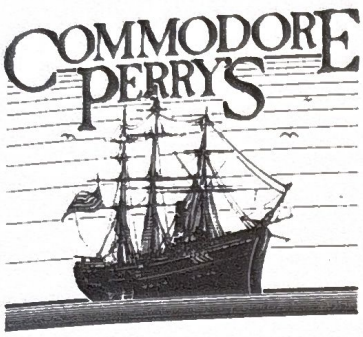
Also new to the neighborhood is Ellesse's Italian sports clothing; Pratesi, the famed lingerie and linen boutique; and Papillon Flowers to brighten everything up.

The brainchild of entrepreneur Daryoush Mahboubi-Fardi, the Collection was built at a cost of $30 million and contains 66,000 square feet of shops ranging in size from 400 to 2,000 square feet.

Originally it was to be filled exclusively with designer boutiques, according to Mahboubi-Fardi. "But as we discovered what people in this city like our plans evolved to what the Collection is today—an enclave with beautiful shops and cafes, a comfortable, convenient parking area and an atmosphere that reminds people they are in the midst of something exceptional." And so do the prices. □

Pre-Theater Dinners

"The Deal of the Century"
Ingrid Wilmot of Performing Arts Magazine
Reviews Commodore Perry's Restaurant in
The New Otani Hotel & Garden



...you'll want to steer towards COMMODORE PERRY's...The room is fashioned like the hull of an 1850s clipper ship, with brass studded wooden railings and brass rimmed masts, a low, solid wood ceiling but all the modern conveniences, like a decent wine cellar, live harp music and a dual level seating arrangement...

Its close proximity to the Music Center has inspired the hotel to offer a Sunset Dinner (5:30-7:30 p.m.), which, with soup or salad, sorbet, appetizer, choice of chicken Monterey, prime rib, sirloin steak or fresh fish, plus, get this, coffee and dessert for a paltry $13.95, has to be the deal of the century.

The regular menu...their cioppino, simmered with white wine and tomatoes, seems sizeable enough to have sustained Perry and his crew on their round trip...tasty little clams...sweet scallops, some good size shrimp, a crab leg, sea bass, salmon and other fish just waiting to be spooned up along with the delectable broth ($22).

...They also do pheasant ($18), rack of local fresh lamb ($40 for two); Madagascar pepper steak ($16); broiled salmon ($15); and a Japanese-style bouillabaise with lobster, saffron and other precious ingredients.

If you want a stylish start, the avocado mousse surrounded by tiny bay shrimp and two big, crunchy prawns, is highly recommended ($4.25). All a la carte entrees include fruit sorbet, choice of potatoes, rice pilaf with mushroom and celery bits, or linguine, cooked to the point of perfection, as well as two fresh vegetables. Service, by our waiter Leon, was of first class, luxury liner caliber. Weekday lunch, dinners nightly. Cocktails. Validated parking in hotel garage. All cards.

—"The Dining Scene" by Ingrid Wilmot
Performing Arts Magazine, July, 1984

The New Otani
HOTEL & GARDEN
LOS ANGELES

120 South Los Angeles Street
Los Angeles, CA 90012 (213) 629-1200

DINING SCENE

by Ingrid Wilmot

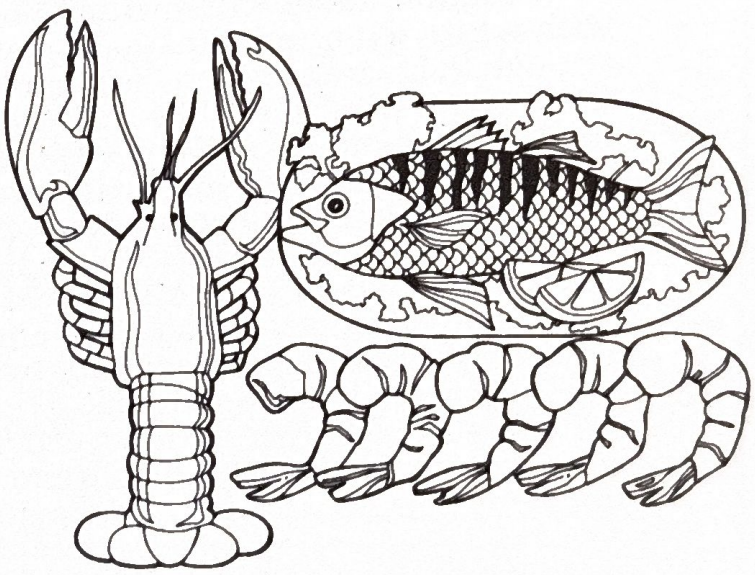
FINGER FOODS

We are not talking dainty watercress sandwiches here. This column is dedicated to those whose fondest childhood memories include making mudpies and who still relish hands-on activities.

The popularity of ribs has inspired almost cult-like enthusiasm among finger lickers, and those who'd rather eat than argue are apt to congregate regularly at THE EL PASO BARBECUE CO., 18938 Ventura Blvd., Tarzana, (818) 996-5607. There they can gorge on slabs of back, spare, beef and short ribs cooked in a Chitwood oven over hickory chips whose aroma pervades the entire parking lot even on a windless day.

What makes this cute little place unique is that owner Teddy Ma is of Chinese ancestry and has become something of a maven of rib-ology. At the drop of a cowboy hat he will explain the difference between loin and country style back ribs or the intricacy of his tangy sauce (made of Tabasco, molasses and tomato sauce). Fire belchers should ask for the extra spicy, wild and wonderful version, rife with chili peppers and anchovy paste, but they'd better get Red Adair and his crew to stand by. The spare ribs are tender and flavorful, the Chicago baby back ribs even leaner, and if for some reason you don't eat pork, you can still share the experience with deliciously juicy Provimi veal back ribs from Wisconsin ($11.95 when available). Most rib dinners are $9.95 and include choice of two: salad, poppy seed slaw (too sweet), beans, steak fries, potato salad. The home-made apple cheesecake is $2 extra but will please everyone from the littlest wrangler to the huskiest cowpoke.

Teddy frequently visits El Paso to absorb some of the Lone Star State's atmosphere and to pick up the old skillets, spurs, John Wayne pictures, hayforks, antique muskets and saddles that decorate the walls. He is likely to return with a genuine Texas drawl next time. Friendly service, nice presentation, take out available. Lunch and dinner daily. Beer and wine. Park in shopping center lot. MC VISA.



If you're really ready to roll up your sleeves and get your hands dirty, head for the MARYLAND CRAB HOUSE, 2424 W. Pico Blvd., Santa Monica, 450-5555, but leave your designer clothes in the closet and don't expect a serene evening of quiet conversation.

Herbie and Judy Cohen craved the Maryland hard-shell crabs they had become addicted to on the East Coast but

THE FASTEST WRENCH IN THE WEST.

W. I. SIMONSON'S MERCEDES-BENZ QUICK SERVICE.

Out West thar ain't nobody faster with a wrench than W. I. Simonson's Mercedes Benz Quick Service Department.

Simonson don't like to keep customers waitin' for some little bitty repair or service job. Like changin' the oil, battery installation, brake pads, radio and accessory service–jobs that take less'n 30 minutes.

At Simonson they don't see no sense in makin' customers waste time. So they keep a factory-trained service technician on duty in the Quick Service Department durin' workin' hours.

If ya been cooling yer heels waiting fer yer Mercedes Benz to get repaired, maybe what ya need is a hired wrench.

'Jes make an appointment. The W. I. Simonson Quick Service Department will have ya up-an-runnin' in no time.

Give 'em a holler today at (213) 829-4511.

W. I. SIMONSON

W. I. SIMONSON, INC. • AUTHORIZED MERCEDES BENZ DEALER

1626 WILSHIRE BOULEVARD • SANTA MONICA

(213) 829-4511 • TOLL FREE FROM LA (213) 870-4841

couldn't find hereabouts. So now Herbie is at the airport several times daily picking up shipments of the crustaceans from Chesapeake Bay, Louisiana, or wherever someone pulls them in.

The standard equipment here includes an oilcloth spread over the table, butcher paper on top, a large wastebasket for the shells, a bib, a roll of paper towels and a mallet. The next sound you hear is everybody's loud clop clop to get at the succulent meat. Great for taking out your frustrations over your kids, your spouse, your job or the world situation in general.

Minimum order is a half-dozen crabs for $18. They're steamed live in Old Bay Seasoning made in Baltimore of chili powder, black pepper, mustard and a half dozen other spices and it's phenomenal. Waiters train first-timers in the slow but rewarding technique of clawing one's way to the best parts. At the end of the digging and picking comes a finger bowl. What one *really* needs is a bubble bath and a manicure.

Is it all worth the mess? You bet. I am now officially a member of the crab junkies in need of another fix—soon. If weather conditions make them unavailable, don't stay away. There's a complete menu, amusingly worded, listing deep sea scallops, oysters, clams, stuffed jumbo shrimp, red snapper and fresh fish dinners and even chicken and steak for those who don't go near the water. Lunch and dinner daily. No reservations. Wine and beer. Park in rear. All credit cards. Closed Monday.

At last count, there were at least seven Ethiopian restaurants in the Southland, the newest of which is BLUE NILE, 1514 S. La Cienega Blvd., 657-6458. Considering there are less than a thousand Ethiopians living here, it looks like the rest of us have discovered this unusual cuisine and taken it to heart and stomach. And no wonder. It's lots of fun, very inexpensive and absolutely delectable. But I'm warning you, if you don't eat spicy food you can tune out right now because my *kishkas* are still burning just remembering what's wot. Loosely translated, *wot* is a type of saucy stew, *tibbs* means beef and *injera* is Ethiopian "bread" which looks like a family-size pizza. It is soft and fluffy, slightly tart fermented dough and serves as a plate. Since no utensils are used either, the savings on a dishwasher are passed on to you.

For $6.95 you can delve into the combo of *doro wot*, the popular chicken stew in a dark, pungent, marvelous sauce that makes Hungarian chicken paprikash seem hospital bland; *minchetabish*, which is ground beef simmered with assorted Ethiopian spices they could not spell and I can't pronounce; and *yebeg siga alitcha*, described on the menu as lamb stew but which is actually chopped injera in lamb gravy, mercifully milder, so you won't have to be known as "hot lips" for the rest of the week. All these things are spooned onto the injera, together with a mound of fresh, steamed vegetables, usually cabbage and carrots and *fir fir*, a puree of yellow lentils served at room temperature. There's extra injera to use like a burrito and temper the spice. Also on the menu, *kitfo*, an Ethiopian steak tartare, *yesiga tibbs*, which is beef with onion and green chile, and *tibbs wot*, beef cubes in red pepper sauce, some pieces a bit tough, some more tender but all very tasty ($5.50 each). Your fingers will smell seductively of these exotic spices which to many are as aphrodisial as Patou's Joy.

The room is fairly plain, with Ethiopian posters, an oval center bar and pleasant, if unsophisticated, service. Live entertainment and dancing from 10 p.m. Friday and Saturday. Open from 11 a.m. daily. Sunday brunch. Beer and wine. Parking lot. AE MC VISA.

Next month: Love and the Lunar New Year. □

Double vision
Any way you look
at it it's a beauty.
Our two piece blouson
dress features
exquisitely detailed
top of silk satin stripe
plaid chiffon trimmed
in wool jersey.
Flip goday skirt
tailored in same
lush jersey.
Light blue
Bright green
Sizes petite through
large.

RUTH MATTHEWS DESIGNS ONLY FOR

MATTHEWS

BEVERLY HILLS, 309 N. Rodeo Dr. **PALM SPRINGS,** 650 N.Palm Canyon Dr. **NEWPORT BEACH**
95 Fashion Island **CHICAGO,** Water Tower Place **NEW YORK,** 767 Fifth Ave. (Gen. Motors Plaza)

NEW YORK REPORT

by Dale Harris

IN CELEBRATION

One of the more cheering occurrences in Manhattan during the past few years is the renovation of the City Center Theatre on West 55th Street—or, at least, the completion of the first phase of what must necessarily be a protracted undertaking. Formerly a Shriners' temple, and thus decorated in a style best described as movie-house harem, the building became the property of New York City in 1942, when its owners defaulted on their tax payments. Pressed into service in the following year as the home of the brand-new, low-priced New York City Opera, and five years later of the partly new but equally low-priced New York City Ballet, the theatre right from the beginning was inadequate to the demands made on it. Out front, the audience found itself with precious few amenities, and so, back-

"In Celebration"—l. to r., Pauline Flanagan, Malcolm McDowell, Frank Grimes, Robert Symonds, John C. Vennema

The 1985 Turbo New Yorker. Once you drive it, you'll never go back to a V-8 again.

Chrysler introduces the new technology of driving: Turbopower* in its most advanced luxury sedan.

Here is the quiet, smooth ride you expect in a fine luxury car, and the luxuries you demand. Automatic transmission, power windows, power steering, power brakes, power remote mirrors and individual pillow-style reclining seats are all standard.

And here is the new technology of turbopower. More power to move you. To accelerate. To pass. To cruise in serene comfort... while you enjoy the reassurance of a 5-year/50,000-mile Protection Plan covering drivetrain, turbo and outer body rust-through.**

Test drive Turbo New Yorker. Once you drive it, you'll never go back to a V-8 again.

Purchase or lease your Turbo New Yorker at your Chrysler-Plymouth dealer. And buckle up for safety.

Chrysler. The best built, best backed American cars.**

Chrysler

*Turbo is optional. **Whichever comes first. Limited warranty. Deductible applies. Excludes fleet/leases. Dealer has details. †Lowest priced 5-passenger 4-door cars designed and built in North America. Best backed based on warranty comparison of domestic

31 Holiday Awards

. . . where winners meet . . .

the Windsor

unmatched cuisine
superb wines
exquisite service

reservations 382-1261 - valet parking
3198 W. 7th Street - Mid-Wilshire
lunch Mon. - Fri. - dinner every night
Sat. - Sun. from 4 p.m.

Helen & Ruffin Settle Oil on Canvas 22" x 28"

Sargent PORTRAITS

Send for Color Portfolio $9.50

2750 Glendower Ave., Los Angeles 90027
(213) 660-2214

stage, did the performers.

Highly important work was, nevertheless, accomplished at the theatre, including the nurturing of what is not only this country's greatest ballet company but also its most influential one. Though to the distracted parents of small children *The Nutcracker* might seem to have been a holiday tradition for millenia, in fact the present popularity of the work can be traced directly to Balanchine's production at the City Center in 1954.

After the opening of Lincoln Center, however, and the removal thereto of both resident companies, the number of people prepared to find their way to the drab, uncomfortable theatre located in the no-man's-land between Broadway and Lincoln Center tended to shrink in size quite drastically. Still, it was impossible to bypass the City Center altogether, since too many attractions of the first quality could be seen only there. Even so, it was a house that many preferred to stay away from if they could.

What has changed all of that is the successful effort on the part of a new and vigorous management to improve the building's facilities. Work on the first phase started a couple of years ago and the results have transformed the entire street-level area into one of Manhattan's most comfortable and handsome theatrical auditoria. Upstairs, it is true, the past survives in all its shabby discomfort, and the same holds for the entire backstage area, which suffers, above all, from lack of wing space, so that any time the dancers must jump offstage with an air of abandon there has to be someone there to prevent them from crashing into the side walls.

Heretofore, the money for such restoration work was always difficult to obtain. Now, however, the City Center has succeeded in reaching an agreement with a New York real estate firm, which, in exchange for the building's air rights—henceforth transferred to the plot adja-

Ambassador

A World of Great Music Can Be Yours in '85

Wednesday, January 16, 1985 at 8:00 P.M.

The Master Flutist

JEAN-PIERRE RAMPAL

flute

$20.00, $17.50, $15.00

Sunday, January 20, 1985 at 8:00 P.M.

The dazzling American pianist, "a super virtuoso"
THE NEW YORK TIMES

ANDRÉ WATTS piano

Schubert, Brahms, Chopin, Debussy

$20.00, ~~$17.50~~, $16.50

COMING IN FEBRUARY

*Thurs., Jan. 31 at 8:00 P.M./Sat., Feb. 2 at 8:30 P.M.**
*Sun., Feb. 3 at 2:00 * & 8:00 P.M.*

BALLET FOLCLORICO NACIONAL de MEXICO

Sylvia Lozano, director, choreographer ***SOLD OUT**

Thurs. $17.50, ~~$16.50~~, $15.50/Sun. $20, $18, $16

Tuesday, Wednesday, February 5, 6, 1985 at 8:00 P.M.

BIG BAND CAVALCADE '85

Top stars of the Swing Era. John Gary, Fran Warren, The Original King Sisters, Alvino Rey and His Orchestra

$17.50, $16.50, $15.00

Wednesday, Thursday, February 13, 14, 1985 at 8:00 P.M.

THE PHILADELPHIA ORCHESTRA

Riccardo Muti, Music Director, conductor

West Coast debut of the Philadelphians under their brilliant new music director.

(Wed. Feb. 13) **Berg:** 3 Pieces for Orchestra **Mozart:** Symphony No. 34; **Mahler:** Symphony No. 1

(Thurs. Feb. 14) **Prokofiev:** Symphony No. 3; **Berlioz:** Symphonie Fantastique

$50.00, $45.00, $40.00

Sunday, February 17, 1985 at 8:00 P.M.

"...the noblest of singers, a paragon of taste and refinement... a revelation." *Bernheimer, Los Angeles Times 1/10/83*

DAME JANET BAKER

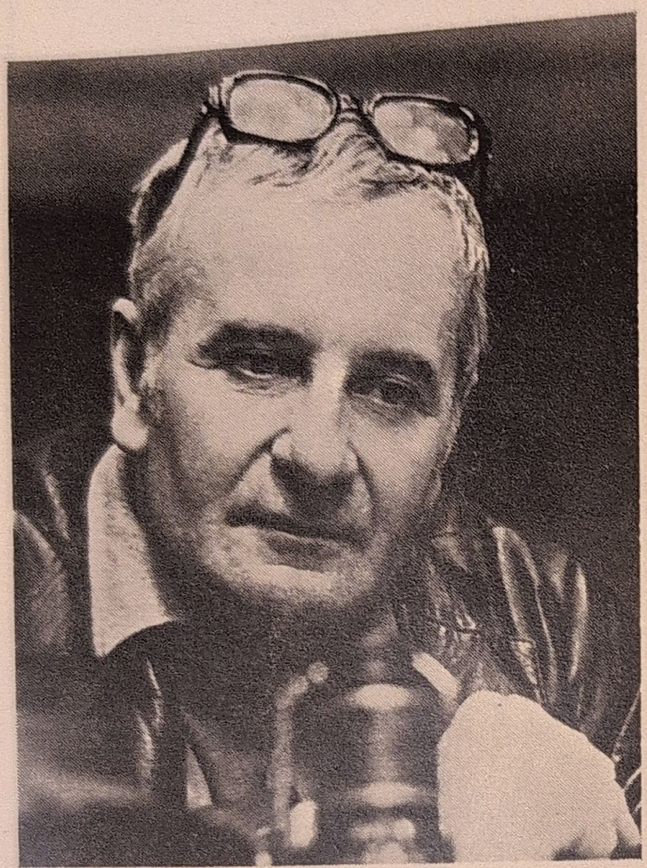
Songs & arias by **Haydn, Mozart, Monteverdi, Handel** and more.

$27.50, $25.00, $22.50

Call Ambassador PhoneCharge (818) 304-6161 or (213) 681-0212

Ambassador Auditorium, 300 W. Green St. Pasadena, Ca. 91129

cent to the theatre—will unburden itself of a great deal of money. The latter includes an initial payment of $3 million, earmarked for those parts of the building whose facilities are still inadequate. Beginning this summer, the mezzanine and balconies, together with their lobbies, as well as the entire backstage area, will be refurbished in order to meet the higher standards of the present day.



Lindsay Anderson

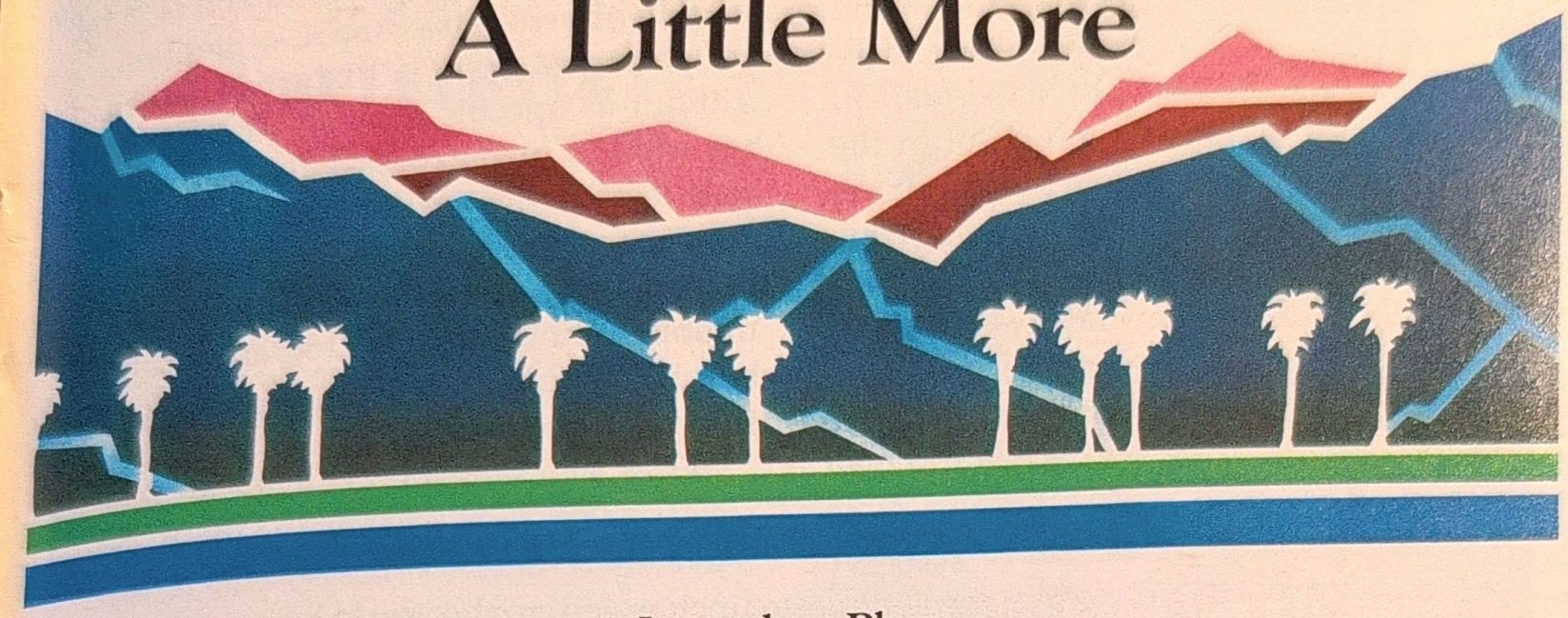
Meanwhile a small auditorium called The Space—located in the lower reaches of the building—has just reopened after undergoing a minimal amount of renovation and adaptation. Functional and, from the audience's point of view, thoroughly comfortable, The Space, formerly used mainly for small-scale dance recitals, has now been brought into conformity with the requirements of the spoken theatre. With the aid of a $35,000 grant from the Banker's Trust Company, Manhattan Theatre Club, which has leased the 299-seat auditorium from the City Center, has built a modified thrust stage and installed new lighting.

Though the arrival of Manhattan Club does not by any means represent the debut of drama at the City Center—with every reason, much better known for its achievements in the lyric than the spoken theatre—it may well inaugurate the first really successful venture into the field which the institution has ever known. The fact is that all previous attempts to create a home for drama at this location have failed, largely because of the size and daunting atmosphere of the building's main auditorium. With The Space, however, those particular drawbacks will not come into play.

In any case, Manhattan Theatre Club, one of the most interesting drama groups in New York, has the kind of record that makes one optimistic about its future on West 55th Street. In the tiny spaces available in the company's home building on Manhattan's Upper East Side—none with a capacity of more than 177 seats—it has managed over the 14 years of its existence to put on some of the most notable Off-Broadway shows of recent times, including *Crimes of the Heart, Ain't Misbehavin', Mass Appeal* and *The Miss Firecracker Contest*. Unfortunately, when offerings like these proved to be hits, the Club was unable to accommodate the large numbers of people who wanted to see them. By adding The Space to its resources, Manhattan Theatre Club will in future be able to reap the rewards of its own, commendable enterprise.

For its inaugural production at The Space, the Club invited the distinguished theatre and movie director Lindsay Anderson to stage *In Celebration*, a play by David Storey, a writer with whom he has worked closely for some years. Though *In Celebration* was given its premiere in London, under Anderson's direction, as long ago as 1969 and was subsequently filmed for television, also under Anderson's direction, it had never been seen in New York before—a

The Finest Only Costs A Little More



A Legendary Place

In the 1920's the La Quinta Resort was selected as the desert hideaway of the rich and famous—Clark Gable, Greta Garbo, the Duke and Duchess of Windsor—the cognoscenti of the world. Now this priceless site has been enhanced by golf and tennis clubs that Golf Digest and Tennis Magazine rate as the finest in the desert.

The Setting

- Sheltered from the wind in a cove created by the magnificent Santa Rosa Mountains
- Peaceful and hidden from the cares of the world
- Spectacular golf course and mountain views
- Private and protected behind guard gates

The Golf

- Rated finest in the desert by Golf Digest
- Two 18-hole Pete Dye golf courses
- Scottish style links, with several large lakes and magnificent mountainside tee placements
- A sumptuous 22,000 sq. ft. clubhouse

The Tennis

- Rated finest in the desert by Tennis Magazine
- Created by 12 of the world's top tennis pros
- 4 grass courts, 3 clay courts, a sunken clubhouse court, stadium court, 12 hardcourts
- Membership included in the purchase of every home

The Homes

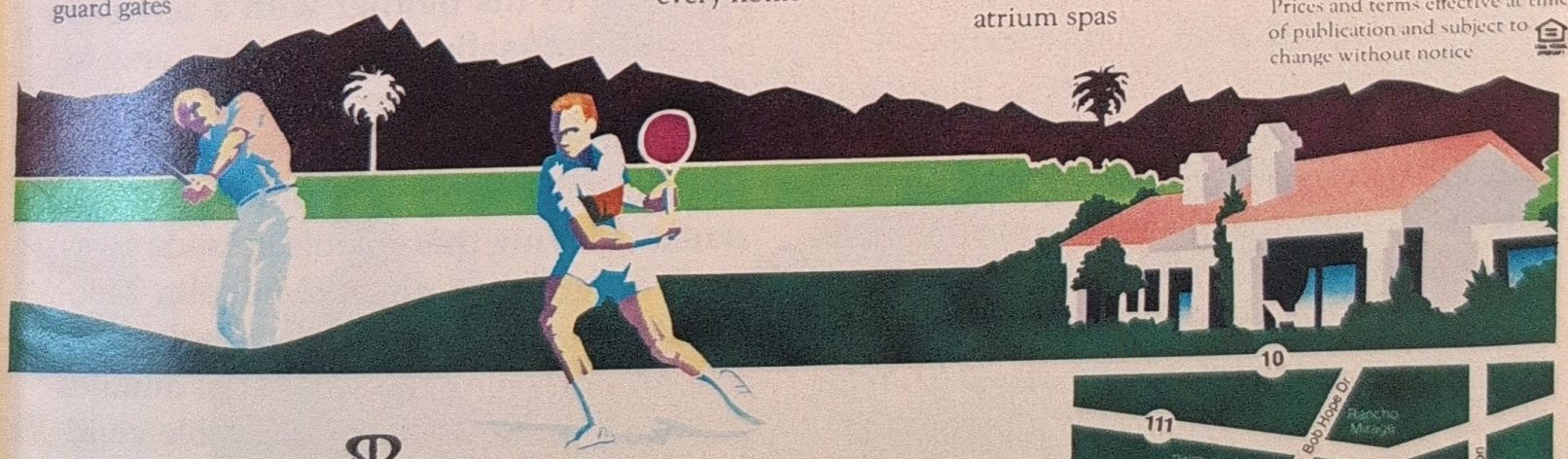
- In a private gate-guarded enclave
- Magnificent views of the towering Santa Rosa Mountains
- Mediterranean architecture with view patios and private gated courtyards
- Sumptuous interiors with separate guest quarters, dual master suites, atrium spas

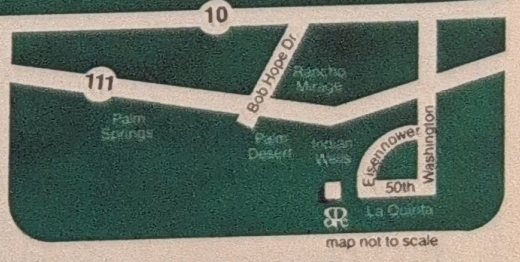
The Value

For a small amount more than other communities, Santa Rosa Cove offers priceless amenities: legendary beauty, a sheltered and quiet setting, superlative golf and tennis. These are rare qualities and rarity creates value.

From $150,000–$331,000
Below Market Financing
Limited Time Only
(619) 564-1525
Call sales office for details

Prices and terms effective at time of publication and subject to change without notice





map not to scale

Santa Rosa Cove

FINE HOMES AT LA QUINTA RESORT

surprising fact, given the success on Broadway of Storey's *Home*, with Sir John Gielgud and the late Sir Ralph Richardson, and of his *The Changing Room*, named best new play of 1973 by the New York Drama Critics' Circle.

The delay in reaching this side of the Atlantic, though, has done nothing to diminish the effectiveness of *In Celebration*. The title of the play, which is set in the north of England, refers to the family reunion occasioned by the fortieth wedding anniversary of a coal miner and his wife. Simple, incompletely-educated people though the latter might be considered by those who only knew them on the outside, they are, as we discover during the course of the evening, both interesting and sympathetic. The action of the play consists of nothing more than the gradual, Ibsenesque uncovering of long-suppressed feelings and deeds—in this case, those that affect the relations between the couple and their three, university-educated sons, all of whom have returned home for the festive occasion and all of whom are shown to have been damaged by their upbringing.

At the root of the family's problems is the mother's awareness that because she allowed herself to become pregnant she was forced to marry beneath her, and the father's conviction that because he persuaded her to satisfy his sexual appetite he has forced himself upon a woman too good for him.

The greatest part of our attention is drawn to Andrew, the eldest son. He has never recovered from a childhood trauma brought on by being boarded out with a neighbor while his mother was pregnant with her next child, who died, we learn, at an early age. Unable to come to terms with his inner turmoil, Andrew has recently thrown up his job as a solicitor, and, despite his obligations to his wife and children, has embarked, none too confidently, on a new life as an artist.

By comparison with Andrew, the second son, Colin, is utterly self-assured. A successful businessman and a dutiful, unrancorous son, he is unaware of any psychological problems he may have, though to us it is clear that he lacks sensitivity to the feelings of others and is incapable of love. Like Andrew, Stephen, the youngest son, is disturbed, albeit without as specific a cause. Though he has tried to give expression to his troubled feelings by writing a book, he has now abandoned the task. Whatever it is that troubles him so profoundly, he is unable to find an outlet for, and during his visit home he wakes up sobbing in the middle of the night.

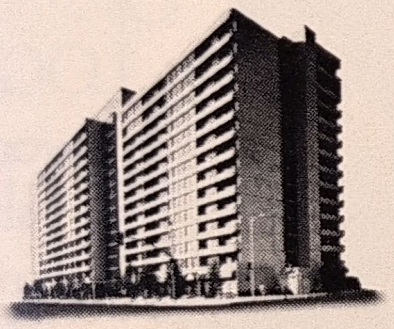
What ails these people is never exorcised. At the final curtain, the three sons leave their parents' house and return, unchanged, to the world beyond. In that respect, *In Celebration* is a very English play, one in which, notwithstanding the strains placed upon it, the fabric of society remains unrent. Despite the fact that all three sons have been subjected to psychological mutilation, their suffering remains a purely personal concern, something to be endured without involving the rest of the world.

The privacy that enfolds these characters gives force especially to those sequences where revelations of past hurt momentarily break the surface of the present. In one unforgettable passage Andrew advances angrily across the living room to his mother with a series of scornful accusations on his lips—only to change mood as soon as he reaches her and, without warning, take her around the floor in a mock-serious ballroom dance. Playing this volatile episode gives the remarkably gifted Malcolm MacDowell the opportunity to reveal an entire human being. In a matter of minutes we are shown with unforgettable vividness the full complexity of Andrew's feelings. Even without the evening's other virtues, this scene would make *In Celebration* obligatory viewing. □

Views on Downtown.

"The international flavor is intriguing. The investment potential . . . outstanding."

The re-development of downtown L.A. has enhanced existing business and started a migration of new, domestic and international businesses. John Hagerty is President of Transamerica Financial Resources, Inc., and lives at The Skyline condominiums. "The convenience of a high quality residence within walking distance to work and the appreciation potential are my logical reasons for living here. Besides that, I love this home." The Skyline. Luxury condominiums downtown at 9th and Flower. Total recreation, security and elegance.



THE SKYLINE

9th and Flower (213) 627-0111

John Hagerty
President of Transamerica Financial Resources, Inc.

8¾%

Prices on one and two bedroom homes at The Skyline are from **$170,000** to **$278,000** with financing at **8¾%, 8.83 A.P.R.** fixed for 30 years fully assumable, and as little as **5%** down. Penthouses start at **$328,000** also with attractive financing.

*Purchase price $215,000, 2 bedroom, 2 bath. Down payment $10,750 (5%). Mortgage amount $204,250. 360 Equal principle and interest payment of $1,607. Annual percentage rate of 8.83%. Homeowners Association dues are not included.

You've come a long way, baby.

VIRGINIA SLIMS

Slimmer than the fat cigarettes men smoke.

According to the THEORY OF EVOLUTION, men evolved with fat, stubby fingers and women evolved with long, slim fingers. Therefore, according to the THEORY OF LOGIC, women should smoke the long, slim cigarette designed just for them. And that's the THEORY OF SLIMNESS.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

8 mg "tar," 0.6 mg nicotine av. per cigarette, FTC Report Mar.'84.

© Philip Morris Inc. 19

PANTAGES THEATRE

UNDER THE DIRECTION OF MESSRS. NEDERLANDER/FORMAN

ALLAN CARR

with

KENNETH D. GREENBLATT | STEWART F. LANE | JAMES M. NEDERLANDER | MARTIN RICHARDS

and

FRITZ HOLT **BARRY BROWN** **MARVIN A. KRAUSS**

Executive Producers

Presents

Gene Barry Walter Charles

in

La Cage aux Folles

THE MUSICAL COMEDY

Music and Lyrics by

JERRY HERMAN

Book by

HARVEY FIERSTEIN

Based on the Play "La Cage Aux Folles" by **JEAN POIRET**

with

CAROL TEITEL JOSEPH BREEN ROBERT BURR MOLLIE SMITH
DARRELL CAREY LAUREL LOCKHART STEEVE ARLEN BOB BRUBACH

AND FEATURING THE NOTORIOUS

"LES CAGELLES"

Settings Designed by
DAVID MITCHELL

Costumes Designed by
THEONI V. ALDREDGE

Lighting Designed by
JULES FISHER

Musical Supervisor and Vocal Arranger
DONALD PIPPIN

Musical Director
LARRY BLANK

Hair Styles and Make Up by
TED AZAR

Sound Designed by
PETER J. FITZGERALD

Orchestrations by
JIM TYLER

Dance Music Arranged by
G. HARRELL

Assistant Choreographer
RICHARD BALESTRINO

Production Stage Manager
JANET BEROZA

National Press Representative
SHIRLEY E. HERZ

Casting
PULVINO & HOWARD

Music Publisher
JERRYCO MUSIC CO.
EDWIN H. MORRIS & CO.

Advertising
ASH/LeDONNE, INC.

Produced in association with

JONATHAN FARKAS JOHN POMERANTZ MARTIN HEINFLING

Choreography by

SCOTT SALMON

Directed by

ARTHUR LAURENTS

Original Cast Album on RCA Records and Tapes • Pan Am the official airline for "La Cage Aux Folles"

CAST

(in order of appearance)

George	GENE BARRY
"Les Cagelles"	KEVIN BACKSTROM
Dermah	LYNN FARO
Bitelle	KYLE WHYTE
Odette	MICHAEL JON BLACK
Lo Singh	RANDY DONEY
Mercedes	LARRY LYND
Monique	TOMMY PEEL
Clo-Clo	BILL BURNS
Hanna	MARK KNOWLES
Chantal	CADY HUFFMAN
Angelique	ERIC UNDERWOOD
Nicole	A. MICHAEL McKEE
Phaedra	BOB BRUBACH
Francis	DARRELL CAREY
Jacob	WALTER CHARLES
Albin	JOSEPH BREEN
Jean-Michel	MOLLIE SMITH
Anne	
St. Tropez Townspeople	BRADD WONG
Poppie	AMELIA HAAS
Babette	LARRY WRAY
Yves	LYNN ROSE
Paulette	DAN McCOY
Hercule	STEPHEN PENDER
Etienne	SYLVIA RHYNE
Colette	LESLIE CHAIN
Mme. Renaud	CAROL TEITEL
Jacqueline	STEEVE ARLEN
M. Renaud	ROBERT BURR
Edouard Dindon	LAUREL LOCKHART
Mme. Dindon	
Swing Performers	WADE COLLINGS, REECE HOLLAND, FLYNN McGRATH, DEBORAH STONE

UNDERSTUDIES

Understudies never substitute for listed players unless specific notification is made at the time of the performance.

For Albin and M. Renaud—Stephen Pender; Georges and Dindon—Steeve Arlen; Jean-Michel—Dan McCoy; Francis—Wade Collings; Jacob—Bradd Wong; Mme. Dindon—Amelia Haas; Anne—Lynn Rose; Jacqueline—Leslie Chain; Mme. Renaud, Colette, Paulette, Babette and Angelique—Flynn McGrath and Deborah Stone; Etienne, Hercule, Poppie, Hanna, Mercedes, Yves and Phaedra—Wade Collings and Reece Holland; Chantal—Reece Holland and Deborah Stone; Dermah—Reece Holland and Flynn McGrath.

THE ACTORS AND STAGE MANAGERS EMPLOYED IN THIS PRODUCTION ARE MEMBERS OF ACTORS' EQUITY ASSOCIATION, THE UNION OF PROFESSIONAL ACTORS AND STAGE MANAGERS IN THE UNITED STATES.

from London...
Hawes and Curtis shirts
only at Mr. Guy

369 North Rodeo Drive,
Beverly Hills, California

GUY
MR GUY
GUY
GUY

®

TIME: Summer

PLACE: St. Tropez, France

MUSICAL NUMBERS
ACT I

Overture ..... Les Cagelles

"We Are What We Are" ..... Albin and Les Girls

"A Little More Mascara" ..... Jean-Michel and Anne

"With Anne on My Arm" ..... Georges and Albin

"With You on My Arm" (Reprise) ..... George Albin, Jacqueline and Townspeople

"The Promenade" ..... Georges

"Song on The Sand" ..... Albin and Les Cagelles

"La Cage aux Folles" ..... Albin

"I Am What I Am" .....

INTERMISSION

ACT II

Entr'acte ..... Georges and Albin

"Song on The Sand" (Reprise) ..... Georges, Albin and Townspeople

"Masculinity" ..... Georges

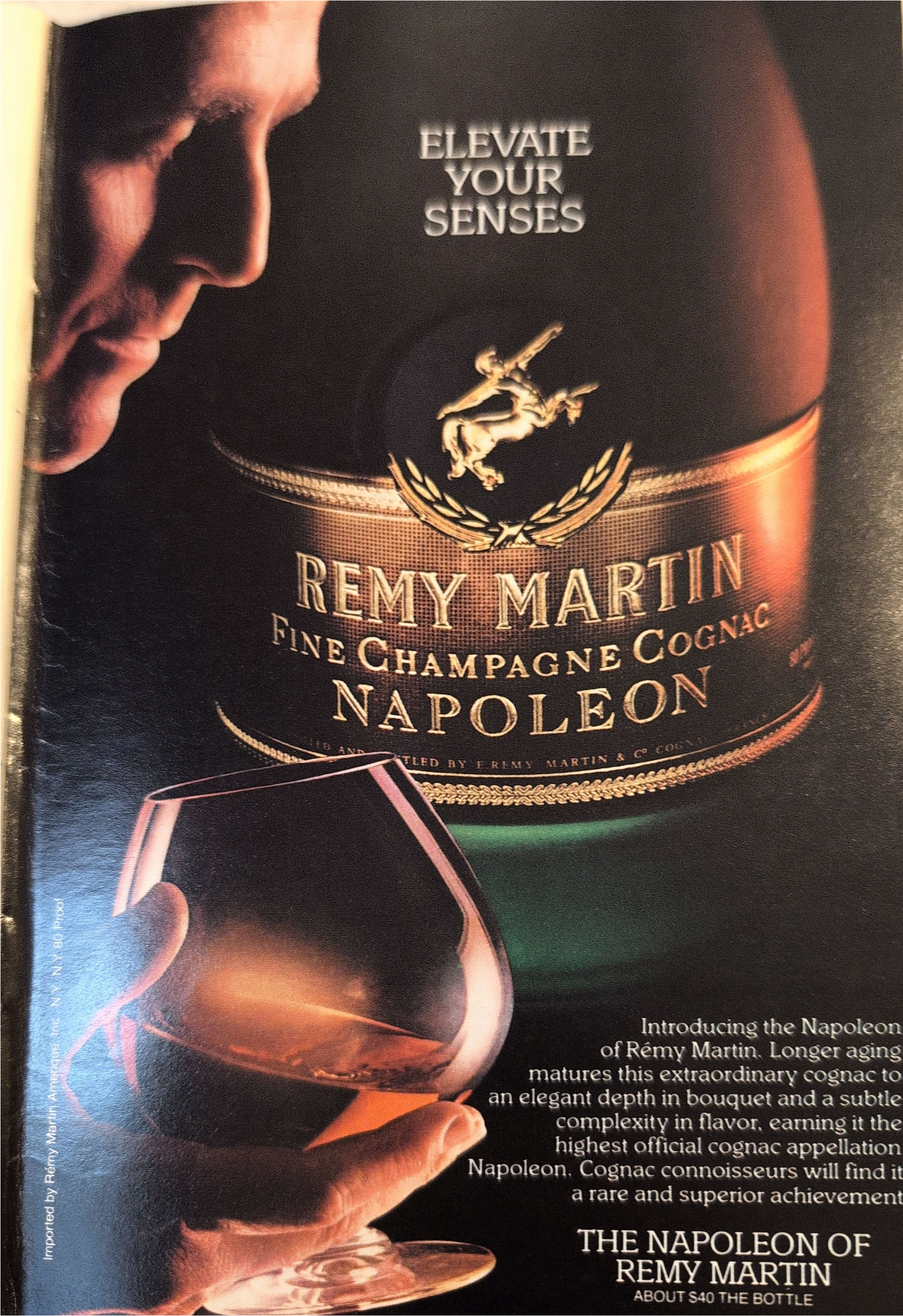
"Look Over There" ..... Georges, Dindon,

"Cocktail Counterpoint" ..... Mme. Dindon, Jean-Michel, Anne and Jacob

"The Best of Times" ..... Albin, Georges and Patrons

"Look Over There" (Reprise) ..... Jean-Michel

Finale: "La Cage aux Folies Bergeres" ..... Company


ELEVATE
YOUR
SENSES
REMY MARTIN
FINE CHAMPAGNE COGNAC
NAPOLEON
Introducing the Napoleon
of Rémy Martin. Longer aging
matures this extraordinary cognac to
an elegant depth in bouquet and a subtle
complexity in flavor, earning it the
highest official cognac appellation
Napoleon. Cognac connoisseurs will find it
a rare and superior achievement
THE NAPOLEON OF
REMY MARTIN
ABOUT $40 THE BOTTLE
Imported by Rémy Martin Amerique, Inc. N Y N Y 80 Proof

WHO'S WHO IN THE CAST

GENE BARRY *(Georges)* originated the role on Broadway for which he was nominated for both a Tony and Drama Desk Award. He was born in New York and at age 17, received the coveted singing scholarship awarded by David Sarnoff, then head of RCA. He made his Broadway debut as Falke in Max Reinhardt's musical *Rosalinda,* followed by a dozen Broadway shows: opposite Mae West in *Catherine Was Great,* in which he met his wife Betty; Jule Styne and Sammy Cahn's *Glad to See You; The Would-Be Gentlemen* for Mike Todd; *Happy As Larry* with Burgess Meredith and his last show before leaving for Hollywood was Herman Levin's *Bless You All.* After appearing on most of New York's live TV shows, he and Betty left for a "short visit" to Hollywood which lasted over 30 years. He starred in numerous films including *War of the Worlds, Red Garters, Soldier of Fortune* opposite Clark Gable and Susan Hayward, *Thunder Road* and dozens more. In the TV series *Bat Masterson,* Mr. Barry brought the elegance, sophistication and humor to what could have been just another cowboy show. The Gene Barry "style" became his hallmark in other TV successes, including *Burke's Law, The Name of the Game* and *The Adventurer* as well as in his later motion pictures. Mr. Barry has performed his one-man musical revue *"Gene Barry In One"* in many parts of the world from London's Palladium, to Australia, Japan, South America, New York and Las Vegas. In TV commercials he was the voice of Miller Beer for 11 years and is the spokesman for Ford Motors, Gulf Oil, Haggar Men's Wear and I.T.T. Mr. Barry has never stopped appearing in theatre and has done almost 100 musicals and plays in stock and on tour including Tevye in *Fiddler on the Roof, Kismet, Annie Get Your Gun* and *No, No, Nanette.* Three summers ago, he played Richard Nixon with his wife Betty as Pat Nixon, in *Watergate, A Musical* in Atlanta. The Barrys have lived in the Los Angeles area since coming to Hollywood where they have raised their two sons and daughter. Gene and Betty have been involved in civic, social and community affairs from Cub Scouting to Getting Out The Vote and also campaigning for political candidates. Gene was urged to run for the U.S. Senate in 1970, and although he received a lot of support he gave up the thought of a political career to remain an actor. As Gene says, "I'm thankful that I did. It's been a glorious time with *La Cage.*"

WALTER CHARLES *(Albin)* assumes this role having understudied George Hearn and having played a featured role on Broadway in *La Cage aux Folles.* He previously understudied George Hearn and Len Cariou on Broadway in *Sweeney Todd* and played the role with Angela Lansbury in Los Angeles. A graduate of Boston University's School of Fine Arts, Mr. Charles made his Broadway debut in 1974 in *Grease.* Other Broadway credits include *Cats, 1600 Pennsylvania Avenue* and *Knickerbocker Holiday.* He was featured with Robert Preston, Werner Klemperer and Sam Levene in the pre-Broadway tour of *The Prince of Grand Street* and in 1982 starred in the world premieres of two musicals at Pennsylavnia Stage Co. and Indiana Repertory. His many stock credits include starring roles in *1776, Can Can* and *Anyone Can Whistle* at Berkshire Theatre Festival. Television audiences have seen him in *The Doctors, Love of Life, All My Children,* the 1981 Tony awards with Angela Lansbury and the Entertainment Channel's *Sweeney Todd.* Most recently, Mr. Charles performed the first-act finale to *La Cage aux Folles* on the nationally-televised Grammy Awards. When not working in the theatre, Mr. Charles can usually be found at the local concert hall or opera house indulging his passion for classical music (as a student, he sang in the American premieres of works by Benjamin Britten and Erik Satie). He is also an amateur pianist, and an avid fisherman. A native Pennsylavnian, he is looking forward to testing the bass and trout waters of California.

CAROL TEITEL *(Jacqueline)* recently returned from the Nottingham Playhouse where her Dolly in *The Matchmaker* and Mary in *Long Day's Journey Into Night* were critically acclaimed in the London press. Broadway credits include leads in *All Over Town* for Dustin Hoffman, *A Flea in Her Ear* for Gower Champion, *Crown Matrimonial, Marat-Sade,* the Gielgud-Burton *Hamlet,* Lord Olivier's *The Entertainer* and *The Country Wife.* At the Metropolitan Opera House she was featured in the Stoppard-Previn *E.G.B.D.F.* and last season in San Francisco in ACT's *Morning's at Seven* (a company she helped found). She won a Best Actress Emmy nomination and co-starred on ABC-TV's *Lover's and Other Strangers.* She has appeared in countless TV specials and for two years was widely recognized as mad Celia on *Edge of Night* and evil

Celebrating our 50th Anniversary

Racquet Club of Palm Springs

Own a Colony Condominium with

$966.Monthly

Guaranteed Income

Lease-back with management and rental programs from $149,500

(10% down with financing from 10⅞% APR)

Act now to receive maximum advantage for this years **tax planning** by using tax dollars you now pay the IRS. **Save cash** and experience the pleasure of Condominium Ownership.

Professionally decorated and furnished. Exciting and intimate with eligibility to Palm Springs' most famous club, now in its 50th season; tennis, star-studded parties, superb dining, room service, maid, telephone, maintenance, **security and privacy**.

Call 619/325-1281

or visit our models at 2743 N. Indian Avenue, Palm Springs, CA
corner of Racquet Club Road and Indian Avenue

A quality development of the Hotel Del Coronado Corp.

Victoria on *The Guiding Light*. Her one-woman *Faces of Love* was seen on CBS and played theatres in England and across the U.S. including ACT and LAAT. Her award-winning performances have spanned the Off-Broadway movement, and she has played an enormous range of leading roles in major regional theatres here and in Canada.

JOSEPH BREEN *(Jean-Michel)* made his stage debut Off-Broadway as Johnny Fleming in *Bugles at Dawn*. Also Off-Broadway he was featured in *Becoming Memories*. Joe has appeared in regional and summer theatre and was last seen in *The Juniper Tree* at the Lenox Arts Center in Stockbridge. He received his training at the Julliard School of Music and the American Academy of Dramatic Arts. A native New Yorker, Joe is traveling with his wife Eileen and their two daughters. He expresses an indebtedness to his teachers, friends and is grateful to be a part of *La Cage aux Folles*.

ROBERT BURR *(Dindon)*, playing Hamlet for an ailing Richard Burton, achieved artistic recognition overnight, Joseph Papp immediately signed him for his own critically-acclaimed Hamlet, thus launching a formidable career during which Mr. Burr has comfortably alternated among title roles in *Macbeth, Coriolanus*, soap opera heroes, prime time guest star appearances and starring roles on Broadway in *Royal Hunt of the Sun, Dinner at Eight* and *The Andersonville Trial*. Married 32 years, the Burrs have five children.

MOLLIE SMITH *(Anne)*, a native Oregonian, made her Broadway debut as Bonnie Jean in the 1980 revival of *Brigadoon*. Since then she has been featured in *Funny Face, Animal Crackers* and *The Music Man*. She has appeared as a soloist with *The American Dance Machine* and assisted the director Lee Theodore. Most recently Ms. Smith was an industrial spokeswoman for Time magazine. She takes great pride in having worked closely with Agnes De Mille, Angela Lansbury (Broadway revival of *Mame)* and now, for the second time, with Jerry Herman.

DARRELL CAREY *(Jacob)* makes his professional debut in *La Cage aux Folles*. After almost 10 years of working outside his profession in service-oriented jobs (which are not at all missed), this is definitely a case of art imitating life. So, with all humility and sincerity, Darrell dedicates all his performances to the greatest maid that ever tightened a corset or turned back a bedspread, the late, great lady, Hattie McDaniels.

LAUREL LOCKHART *(Mme. Dindon)* recently created the role of Madge Gates Wallace in the premiere production of *The Buck Stops Here* at AMAS Theatre in New York. In the national tour of *Life with Father*, she appeared as Cora and has been featured in numerous regional theatre productions throughout the country. Her most current film credits include *The Verdict* and *Splash*. Television audiences know Ms. Lockhart as Betty in the NBC soap opera *Somerset*. She also has many commercials and industrial films to her credit.

STEEVE ARLEN *(M. Renaud)*, a Welshman, starred on Broadway in *Cry for Us All* and took over the lead in *42nd Street*. London leading roles include *Kiss Me Kate, Do Re Mi* and *Keep Your Hair On*. He appeared alongside Sammy Davis, Jr. and Sir Laurencen Olivier in a Royal Command Performance for Queen Elizabeth II. His many club dates include Lido, Paris; Sporting Club de Monte Carlo; Casino du Liban, Beirut; Dunes Hotel, Las Vegas; and a three-year stint at London's Talk of the Town. Arlen was seen in the national company of *Whose Life Is It Anyway?* and recently starred in *Harry Chapin, Lies and Legends*. He has had several hit records and is a successful composer.

BOB BRUBACH *(Francis)* made his Broadway debut at the age of 19 in *The Magic Show* with Doug Henning. He next appeared in a musical adaptation of the movie *King of Hearts* before going on to the highly-acclaimed revival of *Peter Pan* and the Frank Loesser revue *Perfectly Frank*. He has appeared in over 20 national commercials, the children's TV show *Mister Rogers* and the movie *The Best Little Whorehouse in Texas*. Mr. Brubach was also a member of the original Broadway cast of *La Cage aux Folles*.

JERRY HERMAN *(Composer/Lyricist)*. There is never an evening when, somewhere in the world, the music and lyrics of Jerry Herman are not being sung by a lady with a bugle and a lady in a red headdress descending their respective staircase. *Mame* and *Hello, Dolly!* are the most popular, the most often performed, and the most successful musical comedy heroines of all time. Their composer/lyricist believes in trying to make people hum on their way out of the theatre and in writing melodic songs that can have lives of their own outside of the show. His scores include *Milk and Honey, Hello, Dolly!, Mame, Dear World, Mack and Mabel, The Grand Tour* and *La Cage aux Folles*. The current tour of *Jerry's Girls*, a revue

"The role I enjoy playing most is resident of Encino Towers."

After a day under the lights, I want a luxurious place where I can come home and relax. With rushing streams, lush landscaping, tennis, swimming, Manhattan-style living with the flair of California. It's all here at Encino Towers. And I never thought it could be mine so easily. With their great home trade-in program and special financing allowance for my buyer, I had no problem selling my house and moving in here. In fact, it's the easiest time I've ever had getting to play a role I really wanted.

9¾%
FIXED RATE FINANCING (A.P.R. 10.25%)

FROM $265,000
1930 to 2745 Square Feet

Open 11 a.m. to 6 p.m. daily
4755 Park Encino Lane,
Encino, CA
Exit south off Ventura Blvd.,
300 ft. east of Balboa
Phone (818) 986-2011

Typical Financing: based on a sales price of $265,000 with a down payment of $53,000 and a mortgage of $212,000, monthly payments would be $1823 principal and interest.

Encino Towers

King Realty

Ask About Our Trade-In Program.

FIRST FINANCIAL GROUP

of his life's work, is receiving rave notices and doing sell-out business. Jerry has been awarded a Tony, a Drama Critics' Circle Award, two Grammys, two Gold Records, three Variety Critics' Poll Awards, and was recently inducted into the Songwriters Hall of Fame. He just won both the Tony Award and Drama Desk Award for Outstanding Musical Score for *La Cage aux Folles.*

HARVEY FIERSTEIN *(Librettist)* is a recipient of numerous honors including the Rockefeller Foundation Grant in Playwriting, the Ford Foundation Grant of New American Plays, a CAPS Fellowship, a special Obie Award for writing acting, the Fund For Human Dignity Award, the George Oppenheimer/Newsday Playwriting Award, the Hall/Warriner Award from the Dramatists Guild and the Theatre World Award. He is currently represented on Broadway with the hit play *Torch Song Trilogy,* for which he won two Tony and Drama Desk Awards (for Best Play and Best Actor). This season, he won a third Tony for Outstanding Book of a Musical for *La Cage aux Folles.* He made his professional acting debut with Andy Warhol in 1971 at La Mama ETC and has over 60 productions to his credit, including appearances in numerous films. He wishes to dedicate his contribution in this production to all those who've ever said "I am what I am," and most importantly to Jerry Herman and Arthur Laurents.

ARTHUR LAURENTS *(Director),* of all his work in musical theatre, is proudest of his book for *Gypsy* and his direction of the London production starring Angela Lansbury (which was later brought to this country). The first musical he directed, *I Can Get It for You Wholesale,* introduced Barbra Streisand, Elliot Gould and Theoni V. Aldredge to Broadway. He also directed the controversial *Anyone Can Whistle* (which he wrote with Stephen Sondheim) and several of his own plays, including *Invitation to a March, The Enclave,* and most recently, his first one-act play, *A Loss of Memory.* Mr. Laurents is best-known as the award-winning author of musicals including *West Side Story, Hallelujah, Baby,* and *Do I Hear a Waltz?,* plays such as *Home of the Brave, The Time of the Cuckoo* and *A Clearing in the Woods;* and screenplays such as *The Snake Pit, Rope, Anastasia, The Way We Were* and *The Turning Point.* The last two have been published as novels. He is actively and enthusiastically involved in New York University's Musical Theatre Program, which is the first of its kind in the country. He has long been a member of the Council of the Dramatists Guild and was recently inducted into the Theatre Hall of Fame. Mr. Laurents won the Tony Award for Outstanding Director of a Musical for *La Cage aux Folles.*

SCOTT SALMON *(Choreographer)* began his career on Broadway as a dancer in such musicals as *Mame, George M!* and *Promises, Promises.* He was assistant director on *Two by Two* and choreographed for the N.Y. Shakespeare Festival, Dallas Summer Musicals, St. Louis Municipal Opera and Kansas City Starlight. Mr. Salmon has choreographed three feature films and over 100 network TV shows, including Steve Martin Specials, "The Grammy Awards" and "The Barbara Mandrell Series." With *La Cage aux Folles,* for which he received a Tony Award nomination, he has achieved his first dream, to choreograph a Broadway musical.

JEAN POIRET *(Original Playwright)* born August 17, 1926, studied acting at the Rue Blanche drama school in Paris and eventually became one of the most popular actors of the French theatre. For several years he wrote sketches, in which he appeared with Michel Serrault, and his first play, *Douce Amère (Bittersweet),* played in Paris in 1970. His second play, *Féfé de Broadway,* starring Mr. Poiret, was a smash success for two years at the Theatre des Varietes. *La Cage aux Folles* was created in 1973 for producer Jean-Michel Rouzière at the Theatre du Palais Royale where it had an immediate success unmatched by any other French play. Starring Jean Poiret and Michel Serrault, it ran for seven years in Paris and has had major productions around the world. In 1980, Mr. Poiret wrote *Joyeuses Pacques (Happy Easter),* in which he created the lead role at the Theater du Palais Royale. The production is still playing to sold-out houses.

DAVID MITCHELL *(Scenic Designer)* won a Tony Award and Outer Critics' Circle Award for *Annie* and a Tony and Joseph Maharam Award for *Barnum.* For NY Shakespeare Festival he designed *The Basic Training of Pavlo Hummel, Henry V, Mrs. Warren's Profession, Trelawney of the 'Wells'* (Tony nomination), and *Short Eyes* (Drama Desk Award). Other New York credits include *Foxfir, Working* and the revival of *Can-Can* (Tony nominations for all three), *Dance a Little Closer, The Gin Game, I Love My Wife, I Remember Mama, Steambath* and *Colette.* For New York City Ballet this season he designed sets for *Liebeslieder Walzer;* past credits for NYC Ballet include sets and costumes for Joseph Duell's *La Creation du Monde* and Balanchine's *The Steadfast Tin Soldier* and sets for Peter Martins' *The Magic Flute* and *Rossini Quartets.* He has designed for the Paris

STAND OUT IN THE CROWD FOR ALL THE RIGHT REASONS

TUXEDO CENTER

ESTABLISHED 1949

NORTHRIDGE
18537 ROSCOE
(818) 886-1652

PASADENA
250 S. LAKE
(818) 796-4651

HOLLYWOOD
7360 SUNSET
(213) 874-4200

SHERMAN OAKS
4738 WOODMAN
(818) 784-8242

LOS ANGELES
MELROSE OUTLET
5317 MELROSE
(213) 466-5324

Opera, Berlin's Deutsche Oper, most of this country's major opera companies, and in films: *Rich Kids, One Trick Pony* and *My Dinner with Andre.*

THEONI V. ALDREDGE *(Costume Designer)* has designed more than 150 Broadway shows and numerous Off-Broadway productions. She has received Tony Awards for *La Cage aux Folles, Annie* and *Barnum* and varied Drama Desk, Drama Critics' and Maharam Awards for her work in the theatre. Miss Aldredge has designed for television specials, films, opera and ballet. For her work in *The Great Gatsby,* she won an Academy Award and the British Society of Films and Television Arts Award for Best Costumes. In addition to *La Cage,* Miss Aldredge is currently represented on Broadway with *42nd Street, A Chorus Line, Dreamgirls.*

JULES FISHER *(Lighting Designer)* has designed lighting for over 100 Broadway and Off-Broadway productions, including *Frankenstein; Beatlemania; Chicago; American Buffalo; Hair; High Spirits; No, No, Nanette; Jesus Christ Superstar; Lenny; Butterflies Are Free* and his Tony Award-winning productions of *Pippin, Ulysses in Nighttown* and *Dancin'.* He produced *Lenny, Dancin', Rock 'n Roll! The First 5,000 Years, The Rink* and was director of all productions of *Beatlemania.* Mr. Fisher served as production supervisor on tours for such rock music groups as Kiss, The Rolling Stones, and David Bowie. He designed the lighting for the Simon and Garfunkel Concert in Central Park, the 1977 Academy Awards and the concert lighting for the film *A Star Is Born.* Mr. Fisher also serves as a theatre consultant to architects around the country. In his spare time he practices magic.

DONALD PIPPIN *(Music Supervision and Vocal Arrangements)* marks his sixth association with a Jerry Herman musical with *La Cage aux Folles.* The others were *Mack and Mabel, Dear World, The Grand Tour, Mame* and *Jerry's Girls.* Don's distinguished career also includes *Oliver* (which won him a Tony Award), *Applause, Seesaw* and *A Chorus Line* (he received a Gold Record Award for the cast album). After two years as Executive Musical Director at Radio City Music Hall, he returned to Broadway with *Woman of the Year.* He has conducted the Cleveland Symphony Orchestra, Pittsburgh Symphony, Los Angeles Philharmonic, Boston Pops and London Royal Philharmonic. He composed *The Contrast* and *Fashion* for Off-Broadway, and collaborated with Sammy Cahn and Carolyn Leigh.

LARRY BLANK *(Musical Director)* was the original music director for *The're Playing Our Song, Evita* in Los Angeles, the International Co. of *A Chorus Line* and most recently the LA Co. of *Sugar Babies.* Other Broadway credits include music direction and vocal arrangements for *Onward Victoria* and *Copperfield.* He also conducted the pre-Broadway tryout of *Colette* with Diana Rigg. As conductor for Marvin Hamlisch Larry has guest conducted pops concerts with many orchestras in the U.S. including the NY Philharmonic, LA Philharmonic and Boston Pops.

PETER J. FITZGERALD *(Sound Designer)* designed the sound systems for the Broadway productions of *I Love My Wife, The Best Little Whorehouse in Texas* and the revival and national tour of *Jerry's Girls,* starring Carol Channing. He is the director of operations for Sound Associates, Inc. in New York.

JIM TYLER *(Orchestrator).* After being active in recording and television, Mr. Tyler, for Broadway, orchestrated *Half a Sixpence, Over Here!, Home Again, Oh, Brother!, Gantry, Celebration* and others. He also assisted orchestrating many shows. Married to mezzo-soprano Eileen Slattery Tyler, he was nominated for a Grammy for his work with Ettore Strata and the London Symphony Orchestra. He has also orchestrated several films, and has recorded seven albums with his own orchestra.

G. HARRELL *(Dance Music Arranger).* Troupes of Terpsichoreans have tapped their talented toes to the titillating tunes of G. (Gordon) Harrell, viz., Tommy Tune, Donald Saddler, Gwen Verdon, Gower Champion, Bob Fosse, Edward Villella, et. al. As composer/conductor/arranger/orchestrator, he is represented on Broadway with *1776, Canterbury Tales, The Rocky Horror Show, Jesus Christ Superstar,* Bob Fosse's *Dancin', Inner City* and *Rachael Lily Rosenbloom.* He arranged and orchestrated *Sgt. Pepper on the Road* for John Lennon and Paul McCartney, and *Mary C. Brown* for Dory Previn. G. composed the Emmy Award-winning ballet "Harlequin" for Edward Villella.

JANET BEROZA *(Production Stage Manager)* served as Production Stage Manager for the American transfers of the Royal Shakespeare Company's *All's Well That Ends Well,* directed by Trevor Nunn, and C.P. Taylor's *Good,* which starred Alan Howard; for the Broadway, 1st and 2nd National and London productions of *Annie;* for the film and Broadway versions of Bette Midler's *Divine Madness;* and for Peter Allen's *Up In One* in New York and LA. Ms. Beroza was production manager for

ISUZU PRESENTS

The Los Angeles Philharmonic

1 9 ISUZU 8 5

ISUZU IMPULSE

the Dallas Symphony Orchestra's 1980 Star Concerts and also produced the Theatre Department Fund's 15th Birthday Broadway Salute.

ALLAN CARR *(Producer).* Allan Carr's parents, Ann Niemetz and Albert Solomon, took him to see the national company of the musical *High Button Shoes* at the Great Northern Theater in Chicago, his home town, before he was in his teens. That show began Carr's love affair with the theatre. *La Cage aux Folles,* which won six 1984 Tony Awards including Outstanding Musical, is his debut as a Broadway producer. His movie musical debut, *Grease* starring John Travolta and Olivia Newton-John, which he co-wrote and co-produced, is the largest-grossing musical in screen history and the seventh most successful film of all time. In his very early teens, Carr became the youngest "angel" in show business; his investment was $750 in the Tallulah Bankhead *Ziegfield Follies,* which closed on the road, and which he never saw. The following year, taking no chances, he flew to Boston to look after his $1250 stake in *The Happiest Millionaire,* starring Walter Pidgeon, which was a hit. At 20 he was already out of Lake Forest College and Northwestern and in Madrid, acting as assistant to film director Nicholas Ray on the Biblical epic *King of Kings.* That same year, back in Chicago, he was already an impresario. Reopening the Civic Theater, Carr presented Bette Davis in *The World of Carl Sandburg,* Eva Le Gallienne in Tyrone Guthrie's production of *Mary Stuart* and Tennessee Williams' *Garden District.* Upon moving to Los Angeles he produced the West Coast premiere of Norman Krasna's *Sunday in New York,* starring a then-unknown USC student named Marlo Thomas. Already he was doubling as Ms. Thomas' manager, a role he would eventually play for Ann-Margret, Marvin Hamlisch, Melina Mercouri and the late Peter Sellers and Rosalind Russell, among many others. In 1978 Carr received the Producer of the Year Award from the National Association of Theater Owners, and in 1982 he was named Showman of the Year by Showest. His most recent film was the highly acclaimed suspense thriller, *Cloak and Dagger.* He is currently working on film projects for Twentieth Century Fox, MGM and ABC Motion Pictures. This season on Broadway, he is co-sponsoring The Royal Shakespeare Company in repertory with *Cyrano* and *Much Ado About Nothing.* Carr resides in Beverly Hills, Honolulu and New York.

FRITZ HOLT *(Executive Producer)* began his producing career with the Off-Broadway revival of Rodgers and Hart's *By Jupiter,* and the National Company of *Your Own Thing.* With his partner Barry M. Brown, he co-produced the Broadway production of *Gypsy* starring Angela Lansbury, the award-wining revival of Kaufman and Ferber's *The Royal Family,* Franco Zefferelli's production of *Saturday Sunday Monday, Platinum, The Mad Woman of Central Park West* and *Wally's Cafe* which he also directed. He directed the Frank Loesser revue, *Perfectly Frank* on Broadway and Los Angeles, and the Jule Styne revue *Styne After Styne* at the Manhattan Theatre Club in New York. His television credits include the NBC Special "Texaco Star Theatre," "Perfectly Frank" for Showtime and Bette Midler's HBO Special. Mr. Holt started his career in the theatre as a stage manager and was the Production Stage Manager for Harold Prince on *Company, Follies* and the national company of *Cabaret* as well as Bette Midler's *Clams on the Half Shell.* Mr. Holt, who received the 1984 Tony Award for Outstanding Musical for *La Cage aux Folles,* is a member of the Board of Governors of the League of New York Theatres and Producers.

BARRY BROWN *(Executive Producer)* began his career with the highly successful London and American Productions of *Gypsy* starring Angela Lansbury, which concluded with its Tony Award-winning engagement at the Winter Garden Theatre on Broadway. In Broadway co-productions with Mr. Holt, he has also produced the award-winning revival of Kaufman and Ferber's *The Royal Family,* Franco Zefferelli's *Saturday Sunday Monday, Platinum, The Mad Woman of Central Park West* and *Wally's Cafe.* Mr. Brown has also been involved in one capacity or another with Bette Midler's *Clams on the Half Shell Revue,* the Showtime T.V. production of *Perfectly Frank* starring Cloris Leachman and the highly successful benefits *Jule's Friends at the Palace* starring Liza Minnelli and *Ira Gershwin at Lincoln Center* starring Bette Midler. Mr. Brown, who received the 1984 Tony Award for Outstanding Musical for *La Cage aux Folles,* began his career at BMI and is a member of The League of New York Theatres and Producers.

MARVIN A. KRAUSS *(Executive Producer)* has produced for Broadway *Merlin* starring Doug Henning, Isaac Bashevis Singer's *Teibele and Her Demon,* and Ronald Ribman's *The Poison Tree.* He is also co-producer of the national touring company of *Little Shop of Horrors.* He is presently General Manager of the Broadway hit show *Dreamgirls,* and has managed scores of Broadway productions and their tours, including *Woman of the Year, Dancin', The*

Helft

fine apparel for women since 1948

ALL THE BEST & A GOOD NEW YEAR!

A New Arrival!

Welcome us at our newest location in the Beverly Center on Level 6!

Helft

Helft's

- BEVERLY CENTER
- CENTURY PLAZA HOTEL
- FASHION SQUARE, SHERMAN OAKS
- SHERATON PLAZA LA REINA, LAX
- WILSHIRE CENTER
- CORPORATE OFFICES: (213) 385-4005

Magic Show with Doug Henning, *Godspell*, *Beatlemania*, *Richard III* with Al Pacino, *American Buffalo*, *Gypsy* with Angela Lansbury, *Find Your Way Home* with Michael Moriarty and Jane Alexander and *Butterflies Are Free* with Keir Dullea. His credits also include the Broadway concerts of Frank Sinatra, Bette Midler, Shirley MacLaine, Liza Minnelli, Diana Ross, Paul Anka, Bing Crosby, Neil Diamond, Lily Tomlin, Englebert Humperdinck and Gilda Radner. He is vice-president of the League of New York Theatres and Producers, and is very proud of the Tony Award for *La Cage aux Folles* as the Best Musical of 1984 which sits on his desk. He is currently represented on Broadway as producer of *Death of a Salesman* starring Dustin Hoffman.

KENNETH D. GREENBLATT *(Co-Producer)* is Chairman of the Board of Kenneth-John Productions. He made his debut as producer of *Nine*, winner of five Tony Awards including Best Musical. He is also producer of *My One and Only*, starring Tommy Tune and Twiggy, which won three 1983 Tony Awards, and was Co-Producer of the musical *Baby*. Mr. Greenblatt is also the producer of the Off-Broadway sensation *True West*. Mr. Greenblatt is president of Gilbert Frank Corporation, which has been sold to Guilford Mills. He sends his love to his wife Sandi and his children, Seth, Shon, and Lenore.

STEWART F. LANE *(Co-Producer)* received a Tony nomination for Best Musical for *Woman of the Year* starring Lauren Bacall. He has worked with the Nederlander Organization for the past nine years and has been involved in many aspects of theatre. Mr. Lane has co-produced *The Grand Tour* with Joel Grey, *Lone Star/Private Wars* and the recent revival of *West Side Story*. He was also associated with *Whose Life Is It Anyway?* and the revival of *Oklahoma!*. Mr. Lane shares with the Nederlander Organization the ownership and management of the Palace Theatre in New York.

JAMES M. NEDERLANDER *(Co-Producer)* is scion of a family prominent for three generations in management and operation of theatres and productions of distinguished entertainment. The Nederlander Organization owns and/or operates ten Broadway theatres in New York as well as major theatres across the country. His Broadway productions include *My Fat Friend; Treemonisha; Seesaw; Applause* and the revivals of *Hello, Dolly!; Porgy and Bess; Oklahoma!; The Music Man* and *Peter Pan*. He produced *Annie, Otherwise Engaged, Whose Life Is It Anyway?, Betrayal* and *Lena Horne: The Lady and Her Music*. Mr. Nederlander's most recent productions include *Nicholas Nickleby, The Dresser, Nine, Woman of the Year* and *Noises Off*.

MARTIN RICHARDS *(Co-Producer)* formed The Producer Circle Co. with Mary Lea Johnson in 1976. Their first musical, *On The Twentieth Century*, directed by Harold Prince, won five Tonys; their next, *Sweeney Todd*, again directed by Mr. Prince, won them Tonys as producers and seven additional Tonys. They also co-produced Mr. Prince's production of *A Doll's Life*. They co-produced the Pulitzer Prize-winning *Crimes of the Heart*, and *March of the Falsettos* Off-Broadway. Their first film, *The Boys from Brazil*, received three Oscar nominations. They co-produced Stanley Kubrick's *The Shining* and *Fort Apache, The Bronx*. Mr. Richards produced the Obie-winning *Dylan*, co-produced *The Norman Conquests* and with Robert Fryer, produced the musical *Chicago*, directed by Bob Fosse, the film version of which Producer Circle will present with Allan Carr. Mr. Richards' partners, Miss Johnson and Sam Crothers, co-produced last season's *Foxfire*, for which Jessica Tandy won the Best Actress Tony Award. Mr. Richards is married to Mary Lea Johnson.

JONATHAN FARKAS *(Associate Producer)* is now in his fourth foray on the Broadway scene having invested in *Crimes of the Heart* and *Nine*, as associate producer of *My One And Only* and now in association with the producer of *La Cage aux Folles*. He is also a member of the New York State Business Council and the Mayor's Council on the Environment.

JOHN POMERANTZ *(Associate Producer)*, President of Leslie Fay, Head Sportwear and other apparel companies, has not limited his activities to the fashion field. In addition to this production, he is currently represented on Broadway with *My One and Only*, and Off-Broadway production of *True West*, the national tour of *Zorba*, and was Associate Producer of *Baby*.

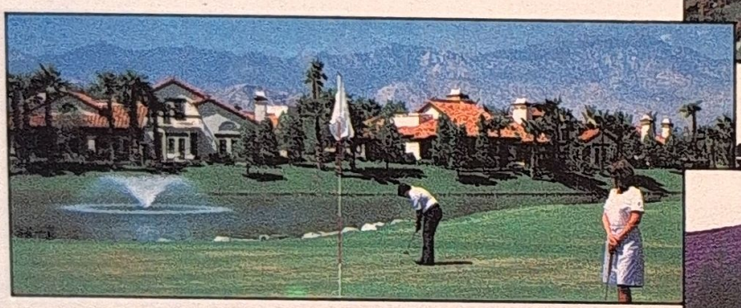
MARTIN HEINFLING *(Associate Producer)* is the managing director of Englishtown Sportswear Ltd., the parent company of Sergio Valente Jeans. *La Cage aux Folles* is his first theatrical venture, and he is currently producing his first film with Denim Production. He is also the Co-producer of the upcoming show *Rags* which will open on Broadway next season.

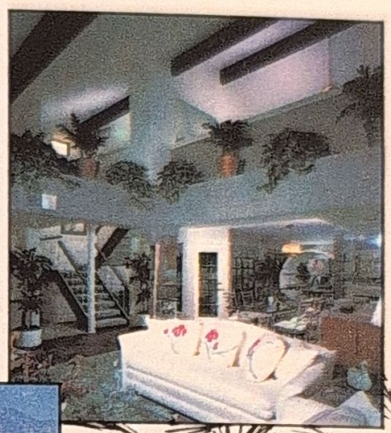
Country Club Living in Palm Desert

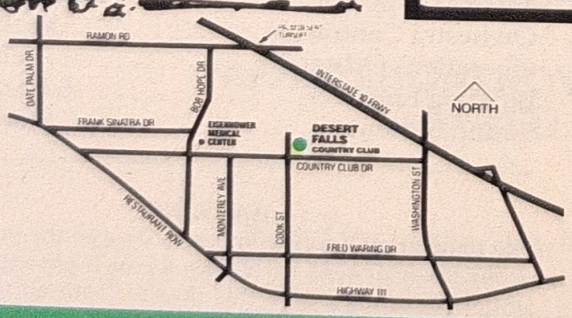
The Desert Falls Difference: You'll know it when you see it

Simple comparison makes it evident. There *is* a difference at Desert Falls. The difference is everywhere. In the incomparable 18-hole, Scottish-style championship golf course. In the 34,000-square-foot clubhouse and world-class restaurant. In the tennis center, the six massive lakes, the bubbling streams, the neighborhood pools and spas– in so many, many other places at Desert Falls. And, the homes are different, too. Two and three bedroom masterpieces, built with quality and value by true craftsmen. Reasonable prices and below market financing make purchase of one of these homes a satisfying and comfortable achievement. Distinguishing differences all around. Desert Falls. Apart from the rest.

Priced from $131,500







Desert Falls Country Club

101 Barcelona Lane, Country Club Drive, east of Cook Street, Palm Desert, (619) 341-2266

acific Coast Builders

1984, DFDC

STAFF FOR "LA CAGE AUX FOLLES"

GENERAL MANAGER
MARVIN A. KRAUSS ASSOCIATES, INC.
Gary Gumas, Steven C. Callahan, Joey Parnes
NATIONAL PRESS REPRESENTATIVE
SHIRLEY HERZ ASSOCIATES
SHIRLEY HERZ, SAM RUDY, PETER CROMARTY
COMPANY MANAGER ..... DREW MURPHY
PRESS REPRESENTATIVE ... DAVIDSON & CHOY PUBLICITY
Judi Davidson, Tim Choy,
Ellen Friedberg, Sam Smaltz
State Managers ..... Robert Bennett, Jay Adler
Assistant Company Manager ..... Michael Gill
Management Associates .. Allan Williams, Sue Frost
Dance Captain ..... Bob Brubach
Production Carpenter ..... Fred Gallo, Sr.
Master Carpenter ..... James Stoye
Assistant Carpenter ..... Craig Brittingham
Flyman ..... Richard Creasy
Winch Operator ..... Edward Creasy
Production Electrician ..... Steve Cochrane
Master Electrician ..... Greg Norgent
Assistant Electricians ..... Robert Keller
Jack Montgomery
Production Sound Engineer ..... Larry Spurgeon
Production Property Master ... Charles Zuckerman
Property Master ..... Gregory Martin
Assistant Property Master ..... Joe Schwarz
Production Property Associate ..... Alan Steiner
Production Wardrobe Supervisor ..... Gayle Patton
Wardrobe Supervisor ..... Max Hager
Assistant Wardrobe Supervisor ..... Barrett Hong
Head Seamstress ..... Pari Vazira
Star Dressers ..... Sally Hankinson,
Sandra Hanlon, Fred Lloyd
Production Makeup and Hair Stylist .. Robert DiNiro
Hairdressers ..... Dale Isaacs,
Gilbert LaChappelle, Jason Sica
Music Coordinator ..... John Monaco
Drummer ..... John Gates
Rehearsal Pianist ..... Richard Riskin
Company Masseur ..... Mitch Gries
2nd Assistant Choreographer .... Linda Haberman
Assistant Scenic Designer ..... Steven Saklad
Assistant Lighting Designer ..... Natasha Katz
Associate Costume Designer .... Martin Pakledinaz
Personal Assistant to Ms. Aldredge Suzy Benzinger
Assistant to Mr. Herman ..... Dottie Phillips
Management Assistants ..... Barbara Softcheck,
Jeff Capitola, Camille Calman, Beth Fremgen
Assistant to Mr. Carr ..... Tony Lutz
Asst. to Messrs. Brown and Holt ... John Rainwater
Assistant to Mr. Greenblatt ..... Alice Greenblatt
Assistant to Mr. Lane ..... Robin Lavem
Casting Associate ..... Amy Schechter
Music Preparation Supervisors ..... Chelsea Music
Service, Inc., Mathilde Pincus, Evan Morris
Attorneys ..... Paul, Weiss, Rifkind, Wharton
& Garrison, John Breglio
Accountants ... Alvin Goldfine & Co., Hector Simões
Insurance ..... R.A. Boyar GG & S Group
Merchandising ..... Ruth Sussman Associates
Press Associate ..... Pete Sanders
Production Photographer ..... Martha Swope
Poster Design ..... Bill Berta
Advertising ..... Ash/LeDonne, Jon Wilmer
Ash/LeDonne West., Lorraine O'Brien

MAKEUP FOR "LA CAGE AUX FOLLES" COURTESY OF MAX FACTOR & COMPANY OF HOLLYWOOD

CREDITS

Scenery and information by Jordan Crossard & Associates, Inc.; Lighting equipment by Four Star Stage Lighting, Inc.; Costumes executed by Barbizon Workers Ltd.; Shoes executed by Diffabrizio Borrega; Gus Barbir Theatrical Footwear and Capezio; Hats by Mondi Shelly Ltd.; Jewelry by Larry Vrba; Sound equipment by Sound Associates; Wigs by Paul Huntley; Cabaret cigarettes by The French Tobacco Co.; Wallets courtesy by Swaine Inc.; Furniture and Furnishings by Newel Art Galleries; Eyewear by Tura, Inc.; Architectural Lighting Fixtures by Edison Price, Inc.; Bird Costumes painted by Bryan Kellman; Show intelligence by Ultra Thrush; from J.P. Stevens; Crucifix and statues sculpted by Sloan Novelline; Costume Armour, Inc.; Carnival in Provence; N.Y.; Theatrical draperies by Quaker; Synthesizer courtesy of Sequential, San Jose, Ca.; Travel Arrangements by Al Travel, Inc., Merrick, L.I.; Tracking by Consolidated Productions, Inc.

NEDERLANDER ORGANIZATION

Chairman of the Board ..... James M. Nederlander
President ..... Robert E. Nederlander
Executive Vice President ..... Joseph Z. Nederlander
Vice President/General Manager ..... Arthur Rubin

JAMES M. NEDERLANDER COMPANIES (WEST)

Chairman of the Board .. James M. Nederlander
President ..... Stan Seiden
Vice President/Secretary ..... Neil Pagliaro

PANTAGES THEATRE

Under the direction of
MESSR. NEDERLANDER/FORMAN

General Manager ..... Ellen Fay
Assistant Manager ..... Terry Merkle
Controller ..... David Green
Treasurer ..... Gregory Wilson
Advertising ..... Center Stage Advertising
Publicity ..... Solters Roskin Friedman
Lisa Kasteler, Ken Weather, Laura Gold
Bookkeeper ..... Rae Le Blanc
Group Sales Director ..... David Richardson
Subscription Director ..... Charlotte Kissel
Technical Director ..... Jess Swope
Master Electrician ..... George DeGrass
Master of Properties ..... Ray Cook
Master of Sound ..... Michael Cooper
Master Carpenter ..... Ron Navette, Sr.
Orchestra Contractor ..... Mickey Nadel
Operations Officer ..... Jenny Rapp
Building Engineer ..... Edward Fickett
Sound System ..... Sound Sound

WARNING

The photographing or sound recording of any performance or the possession of any device for such photographing or sound recording inside this theatre, without the written permission of the management, is prohibited by law. Violations may be punished by ejection and may render the offender liable for money damages.

For hearing impaired persons an infrared listening system has been installed by Sound Associates, New York, N.Y.

The American Center for Music Theater*

at the MUSIC CENTER

is pleased to announce its

Fall Session Auditions

PROFESSIONAL PROGRAM — Limited to 22. An intensive course of group and individual training five nights weekly for 12 weeks. Includes: Musical Scene Study — Auditioning — Acting — Individual Coaching — Sight Singing — Speech — Movement — Make-up — Business of Theater — History of Musical Theater.

PREWORKSHOP: Vocal Coaching and Auditioning — eight weeks — once a week.

YOUTH CONSERVATORY: Sight Singing — Vocal Coaching — Acting — Production Numbers. Eight weeks — once a week. Ages 13-19.

OPERA TRAINING CENTER: Coaching by Ms. Natalie Limonick and Mr. Paul Gleason. Twice a week — eight weeks. Scene Study — Alexander Technique — Arias — Private Coaching.

SOME SCHOLARSHIPS AVAILABLE

THE WORKSHOP FACULTY
PAUL G. GLEASON, Director

Music Direction
HARPER MacKAY
CARLOS NOBLE

Youth Conservatory
GARY BACHLUND
CARLOS NOBLE
LARRY HYMAN

Vocal Coaching
ROBERT WEBB
KELLEY GAZZE
JACK ELTON

Make-Up
EMMA TREKMAN

Movement
LARRY HYMAN

Stage Direction
GARY DAVIS
FRANK BAYER

Dialects
LARRY MOSS

Opera
NATALIE LIMONICK

APPLICATIONS NOW BEING ACCEPTED
Call (213) 972-7574

Funded in part by the American Corporation
for the Arts, the California Civic Light Opera and
The National Endowment for the Arts.

*Formerly the **Musical Theater Workshop**
of Los Angeles Civic Light Opera

A luxurious interior at Palm Valley Country Club in Palm Desert

a performing arts magazine special feature

Southern California Real Estate– BRIGHT PROSPECTS FOR '85

YOU could almost hear the collective sigh of relief among Southland builders on November 7.

The election results made it reasonably certain that there'd be no economic surprises.

"Builders don't want the economy to run too fast, they don't want it to slow down," observes a philosophic Ted Wiggins, marketing director for Pacific Coast Builders, developers of the Desert Falls Country Club in Palm Desert. "The up times are fantastic, but the down times are terrible. If we can sustain growth, with the policies that we have now, we see steady improvement, a strong year."

More cautious in his optimism is Mervin B. Johnson, president of M. B. John-

by Jonathan Miller

"Oh look Harry,
they're playing our song."

Chivas Regal • 12 Years Old Worldwide • Blended Scotch Whisky • 86 Proof • © 1983 General Wine & Spirits Co., N.Y.

son Companies, developers of Laguna de la Paz, a 396-unit La Quinta resort home community opening this month.

"I'm optimistic, but not overly so for the market in '85," Johnson explains. "We have confidence in the administration. I think with the GNP improving, inflation somewhat under control, and if the Federal Reserve can relax their constraints to some extent—and all of these factors look positive today—then our economy has every opportunity of continuing under certain controlled growth."

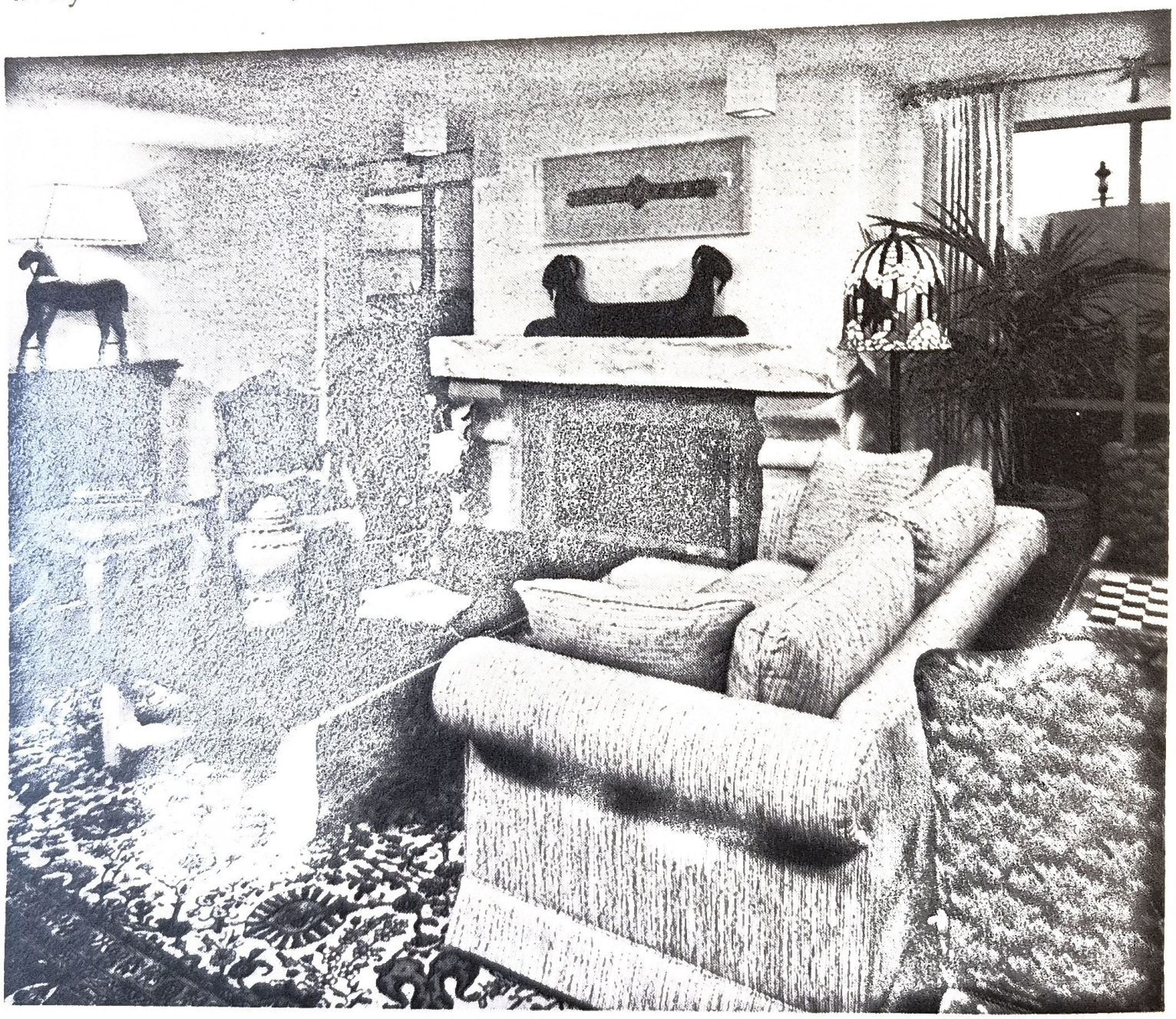
While that neatly expresses the consensus view, some builders are positively bullish on sale prospects for '85.

"I think it will be the best year we've ever had," says a confident Curtis Franks, sales manager for the Sunrise Co., developers of The Lakes and the Palm Valley Country Clubs in Palm Desert.

"Outstanding," seconds Coachella Valley soulmate Wayne Nelson of Nelson and Gilmore, the marketing firm for the Desert Horizons Country Club in Indian Wells.

The operative buzz phrase for '85 is "guarded confidence."

"We see a very strong economy," observes Herb Hall, sales manager for Santa Rosa Cove in La Quinta. "People's confidence is the big thing. People won't



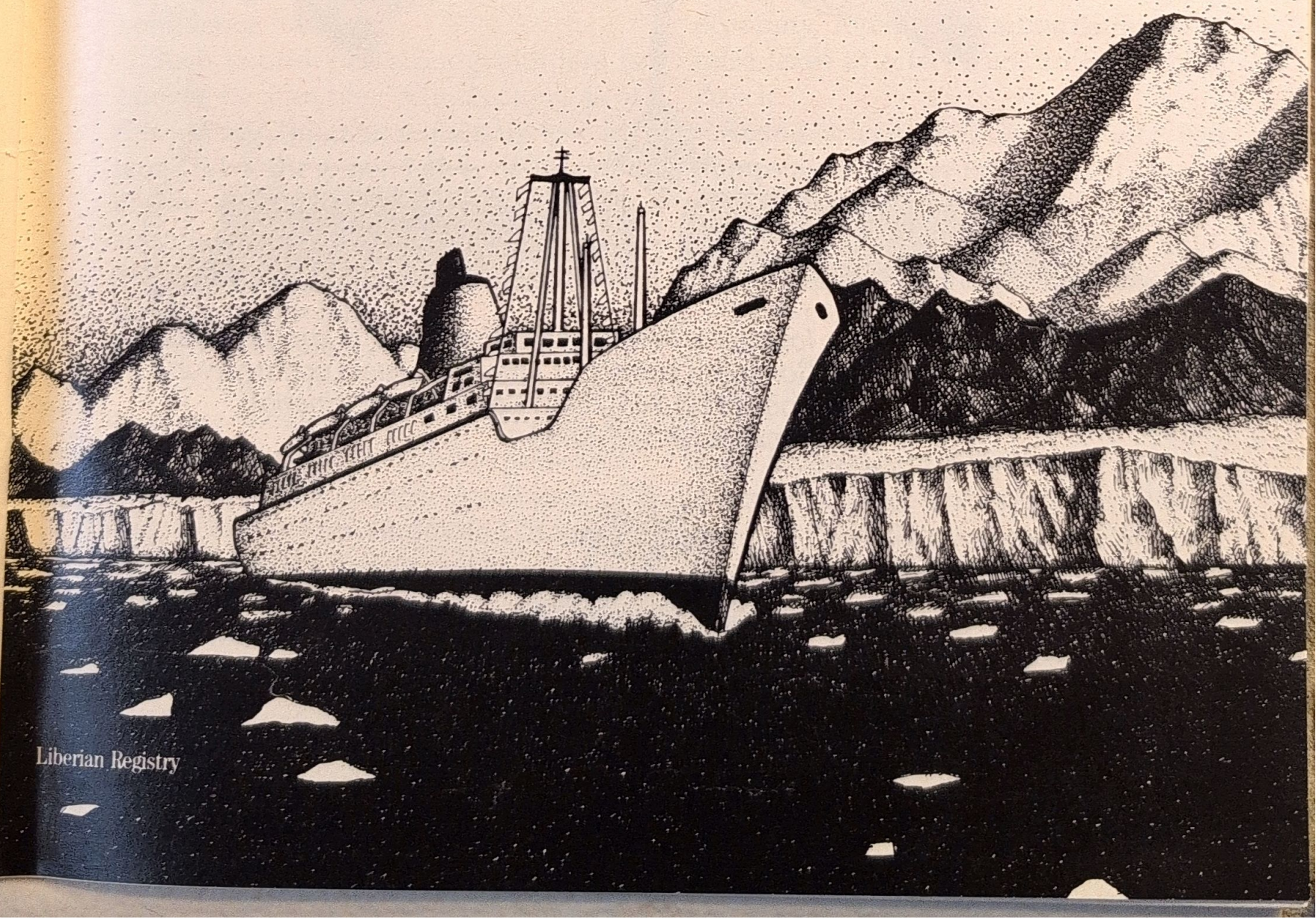
A richly furnished living room at Leisure Village Ocean Hills in Oceanside

We'll tell you what other Alaskan cruises sweep under the Ugrug.

Sailings from Vancouver every two weeks, June through August. The history of Ugrugs on every cruise. See your travel agent or call us at (800) 854-3835. In California call (800) 222-2255.

World Explorer Cruises

14-Day Cultural Cruises to Alaska.



Liberian Registry

Palm Valley. There's so much not to do.

Palm Valley Country Club, located in Palm Desert, California, is another resort development of Sunrise Company, builder of America's finest country club communities. Telephone (619) 345-7602. For rental information, call (619) 345-5695.

PALM VALLEY
COUNTRY CLUB

Amazingly, homes start as low as $126,995.

Magnificent city views are among the built-in amenities at Skyline in downtown Los Angeles.

spend, won't enlarge, when they lose confidence."

Such confidence among builders is buoyed by a number of indicators, as of this writing. Inflation remains in tow. Interest rates, the general giver of industry life, are edging downwards. And there's speculation Uncle Fed may loosen his grip of the money supply if the economic slowdown slips into a slide.

There's confidence, yes, but not overconfidence. "This is probably shaping up as one of the most interesting years in a long time," notes Jack Shine, president of First Financial Group, developers of Encino Towers condominiums, now in its final phase of development. "There are so many things that could happen."

Scenario Number One. The Fed loosens its grip on the money supply only a little bit for fear of overestimating the economy, forcing the administration to raise taxes to offset a mounting federal deficit.

Scenario Number Two. Uncle Fed pumps more money into the economy to stimulate growth to partially offset the deficit, initiating a new round of inflation.

"I think by the third or fourth quarter, if the Fed has to come to the public, it won't bode well for the financial markets. No mortgages, no deals," quips Shine, adding gently: "However, I'm still of a mind it will be an okay year. We're just positioning ourselves. We can shrink in size if things turn down, but we hope we won't have to."

In the opinion of many, housing opportunity in '85 remains an open win-

dow. The only questions are how large an opening and for how long. The implied bottom-line message: Buy now or pay later.

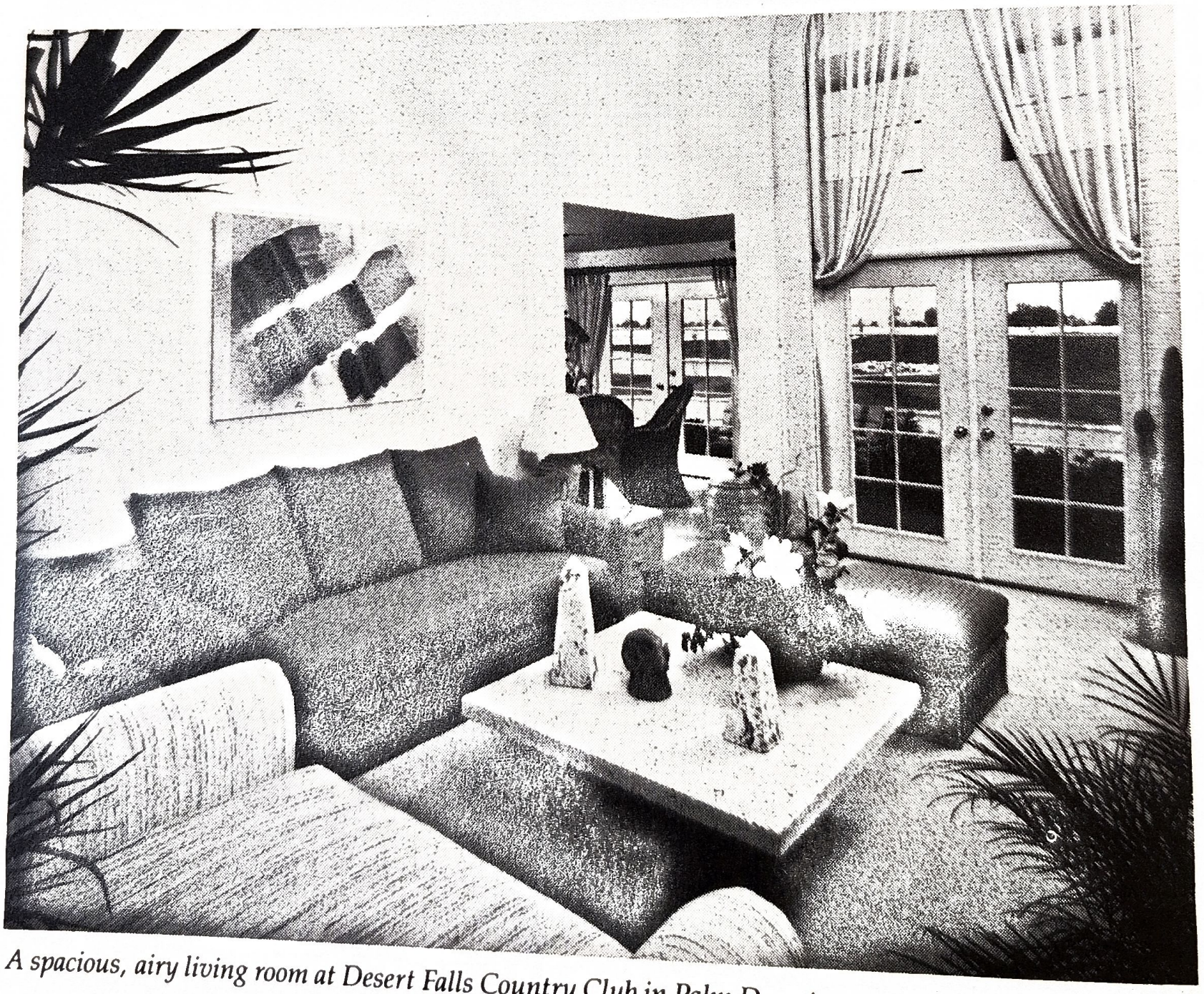
"My feeling is that conditions for an extremely active housing market will exist for the first six months of '85," says Michael L. Tenzer, chairman and chief operating officer of Los Angeles-based Leisure & Technology, developers of Leisure Village Ocean Hills, in northern San Diego County. Mortgage rates are probably as low as they're going to be for the next two quarters. Ultimately, rates have to increase because of the competing requirements of the government and the private sector for a limited amount of available credit.

"The second reason I think there's a special buying opportunity now, is that I would expect sale prices of homes in Southern California to increase dramatically over the next six months to a year, a result of increased construction costs."

"A little window is not going to do it," adds Joe Smith, vice president in charge of sales and marketing for Stein-Brief, the Orange County developers of the custom lots of Monarch Beach, which are priced between $200,000 and $400,000.

"We have to have a sustained period of 12 to 24 months of a healthy market to build confidence in the marketplace. The move-up market has not moved up."

(continued on next page)



A spacious, airy living room at Desert Falls Country Club in Palm Desert

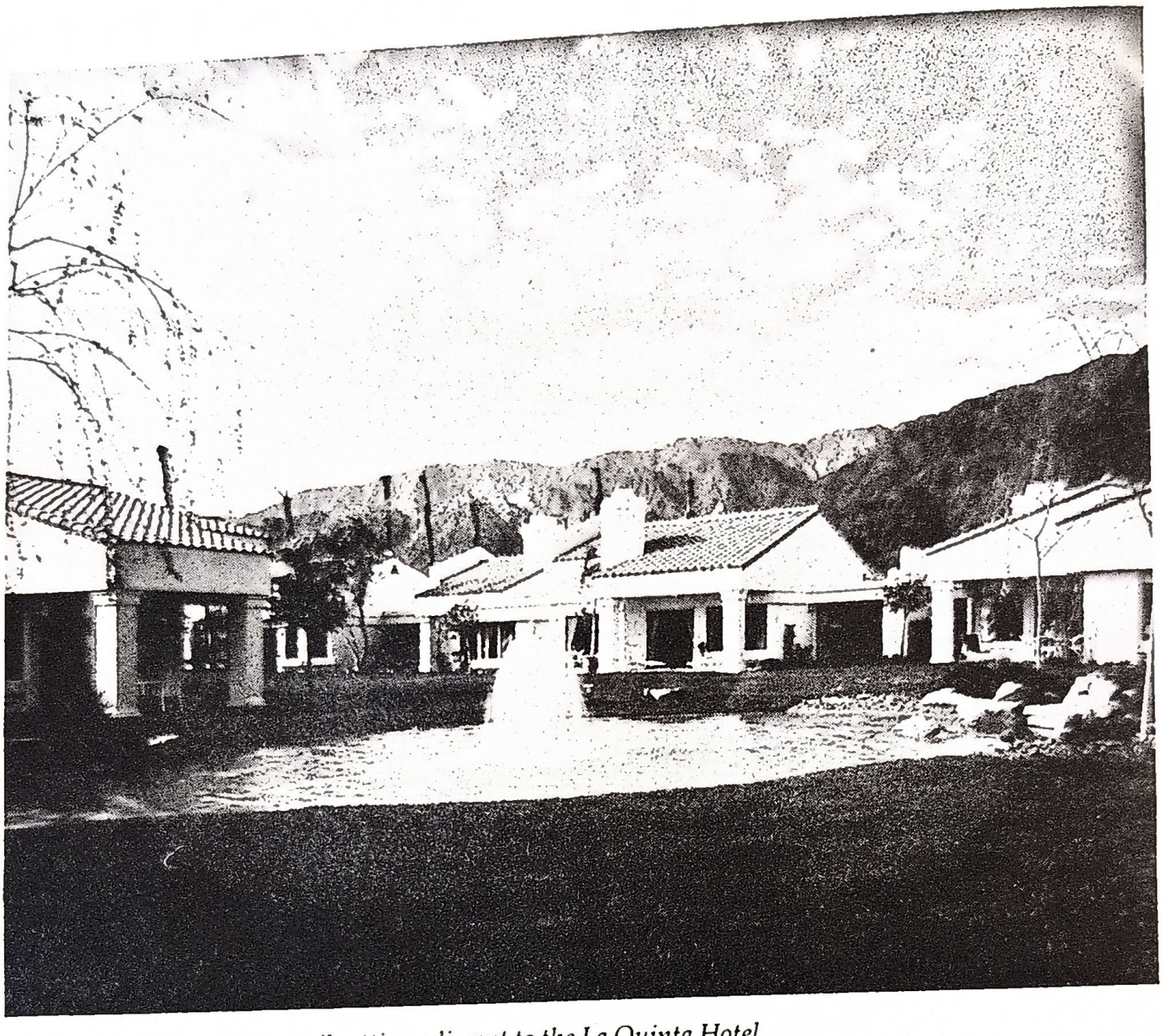
WELCOME ABOARD.

Everything is sublimely shipshape at Laguna De La Paz in La Quinta. Nautical breezes are blowing across great Lake La Paz inviting the first of a private fleet to fulfill the fantasy of sailing in the desert. And our posh single-family homes detached and attached designed to enhance the pleasures of lakeside living now await your inspection. Out of the mainstream at Washington and Eisenhower in the City of La Quinta. For information ring 619/564-2005.

LAGUNA
DE LA PAZ

The Aquatic Oasis In La Quinta.
From $176,000*
Prices effective as of date of publication.

EQUAL HOUSING OPPORTUNITY



Santa Rosa Cove, in a tranquil setting adjacent to the La Quinta Hotel

Smith is among those who believe the move-up, higher-end-market—over $200,000—has never really recovered from the economic turmoils of '79.

"The move-up buyer has been eradicated from the marketplace, because of interest rates and the difficulty those people have had trying to sell their homes."

In response to higher-end market softness of recent years, many builders segued into smaller developments. "Lenders are just paranoid about expensive product," says Smith. Hence the refocusing at Stein-Brief, which this month is releasing 119 smaller single-family homes in its Monarch Beach development in southern Orange County. Ranging from 1,500 to 2,000 square feet, they're competitively priced from $200,000 to $275,000.

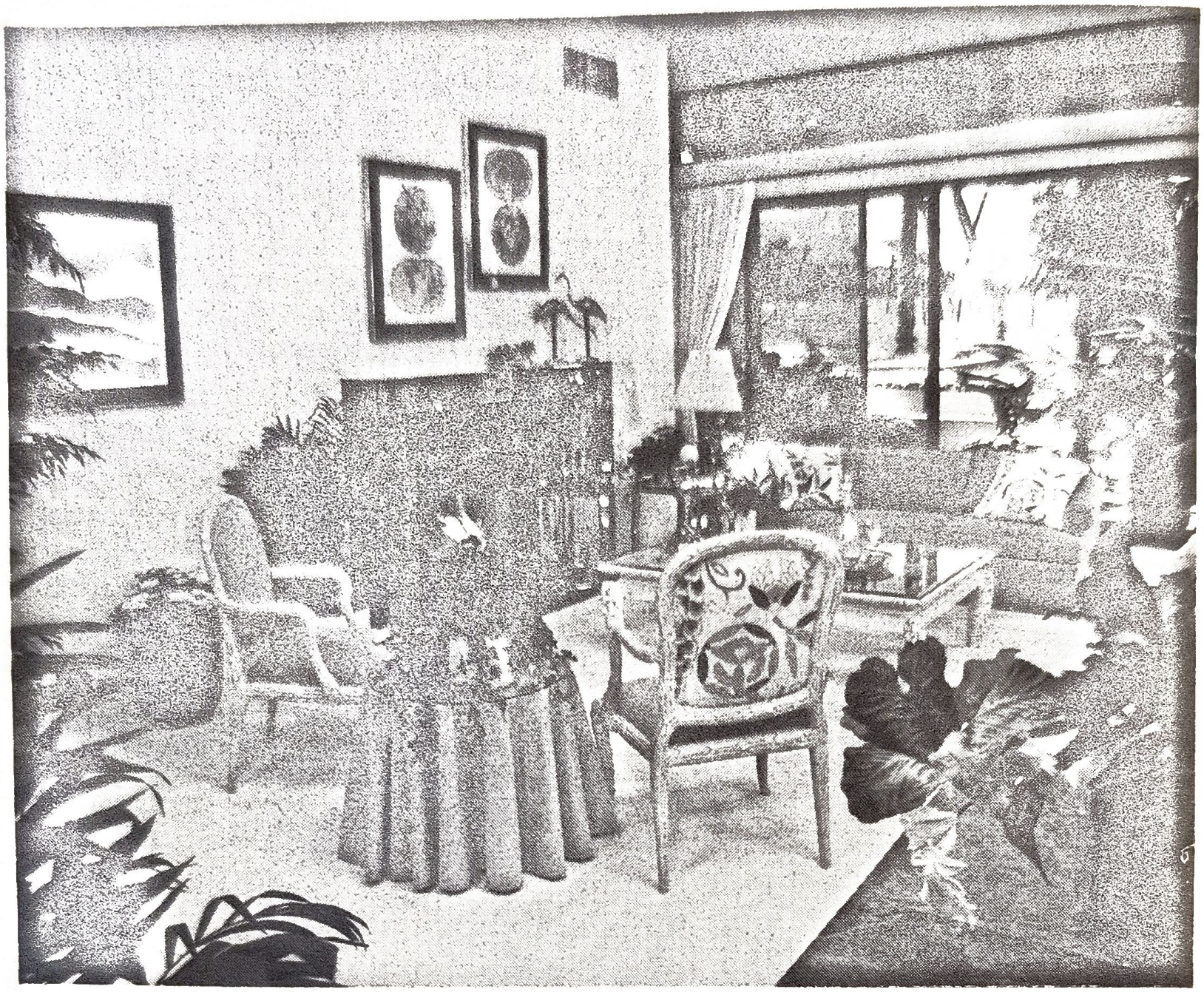
"If the prime stays around 11 to 13 percent," says Smith, "I think we'll have a fabulous year. I think people will have confidence in the housing market again."

"I like to be optimistic," says Kathy Dantagnan, vice president of sales and marketing for Glenfed Development, the wholely owned housing construction arm of Glendale Federal ($50 million in construction in '83). "We see the econ-

by design®

The gallery of forms that function.

Stainless Steel Coffee Server, Denmark, $118. Demitasse Ensemble, Italy, $45/set of 6.
Beverly Center, Los Angeles, 213-652-9230. Ghirardelli Square, San Francisco, 415-441-1553.



One of new fairway homes at Desert Horizons Country Club in Indian Wells

omy staying pretty strong. Interest rates may be dropping just slightly."

According to Dantagnan, the first-time buyer market is going to be the mainstay of the industry, particularly since that's where most of the builders are concentrated. "We used to be more high-end," Dantagnan explains, "but we changed within the last couple of years, because that (lower end) is where the market is and where there's the least amount of exposure."

Not so long ago, the industry rallying cry was "location, location, location," says Dantagnan. Not anymore "Now it's how much down, how much a month. I think people are willing to sacrifice location slightly for price and financing."

Hence Glenfed's latest product: a 180-unit condominium in Playa del Rey, aimed at first-time buying young professionals, with prices ranging from $103,000 to $160,000 for one- and two-bedroom units.

Notes Dantagnan: "We also think there will be a window for the first-time move-up if you can build a single-family detached home, 1,700 to 2,100 square feet ($150,000 to $175,000), because there's a good market for that coming. People who bought condos in the last three years are ready to move.

"People still prefer single-family homes to condos if they can afford it. One way to do that is basically with a small patio home. They want something

GRAND OPENING

Downtown Deal

7.95% (8.75 ANNUAL PERCENTAGE RATE) from $672 mo. P&I lst yr.

From $97,000 5% Down

These exceptional figures are only part of the bargain at Premiere Towers, a fashionable condominium development that sets the pace in the revitalization of downtown L.A.

Premiere Towers puts the cosmopolitan urban resident in close proximity to numerous fine restaurants, popular theatres, a variety of art galleries and design centers, as well as the business district.

The impressive "art deco" styled 12-story building features both one and two-bedroom units in an exciting choice of floorplans, complemented by an abundance of highest quality appointments.

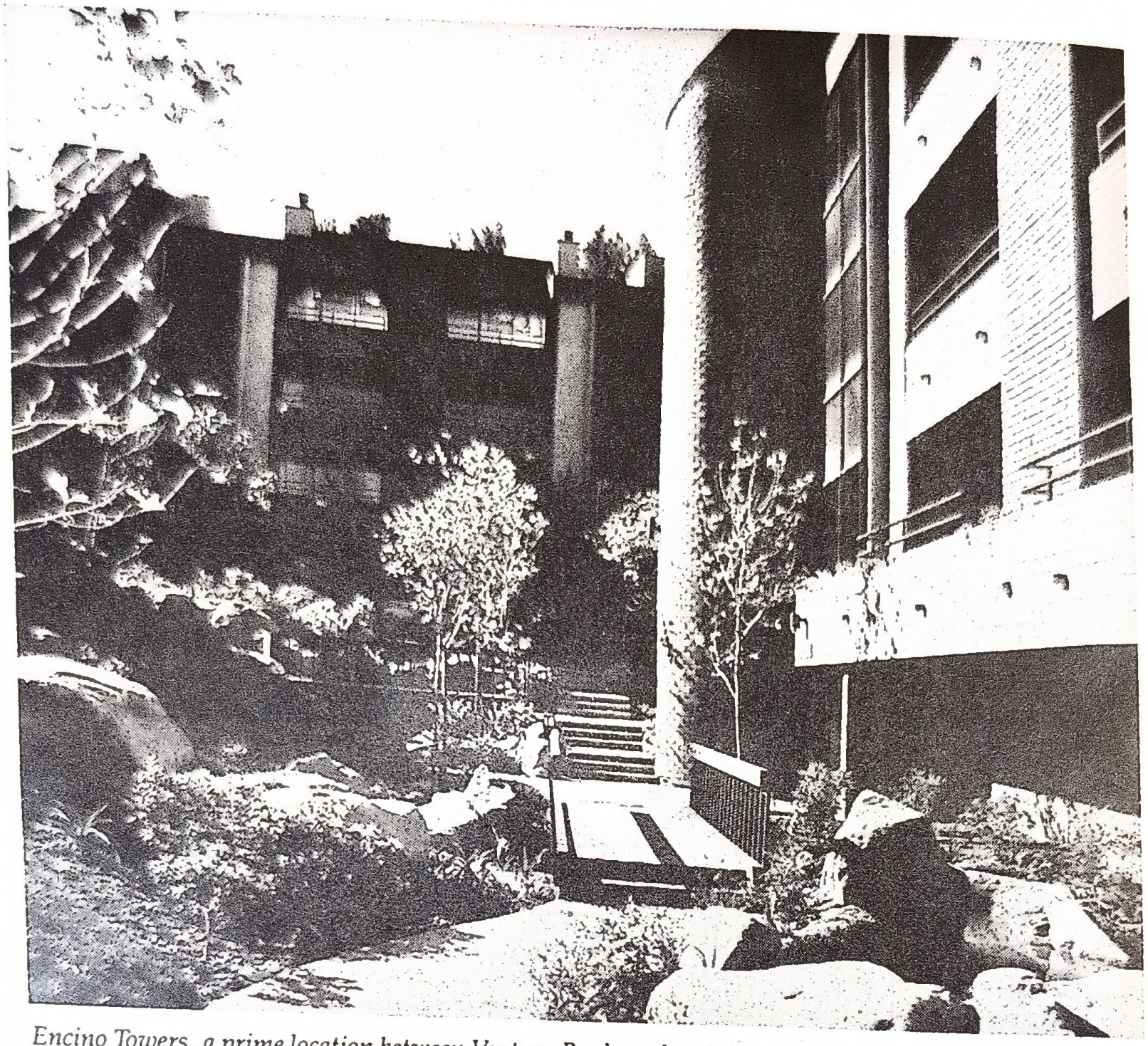
- **One block from the new Los Angeles Theatre Centre**
- **Individual thermostat-controlled heating and air conditioning**
- **Microwave ovens (selected units)**
- **Recreation room with full kitchen and bar facilities***
- **Monitored TV security surveillance**
- **Video-audio intercom system**
- **Fully-insulated double wall construction**
- **24-hour doorman* • Valet parking***
- **Garage with electric iron gates**
- **Stunning marble-walled lobby**

2nd yr. 8.95% (9.75 Annual Percentage Rate)
from $738 mo. P&I
3rd yr. 9.95% (10.75 Annual Percentage Rate)
from $805 mo. P&I
4th–30th yr. 10.95% (11.75 Annual Percentage Rate)
from $878 mo. P&I

Premiere Towers

621 S. Spring Street, Los Angeles (213) 627-6913

*See salesperson for monthly association fee.



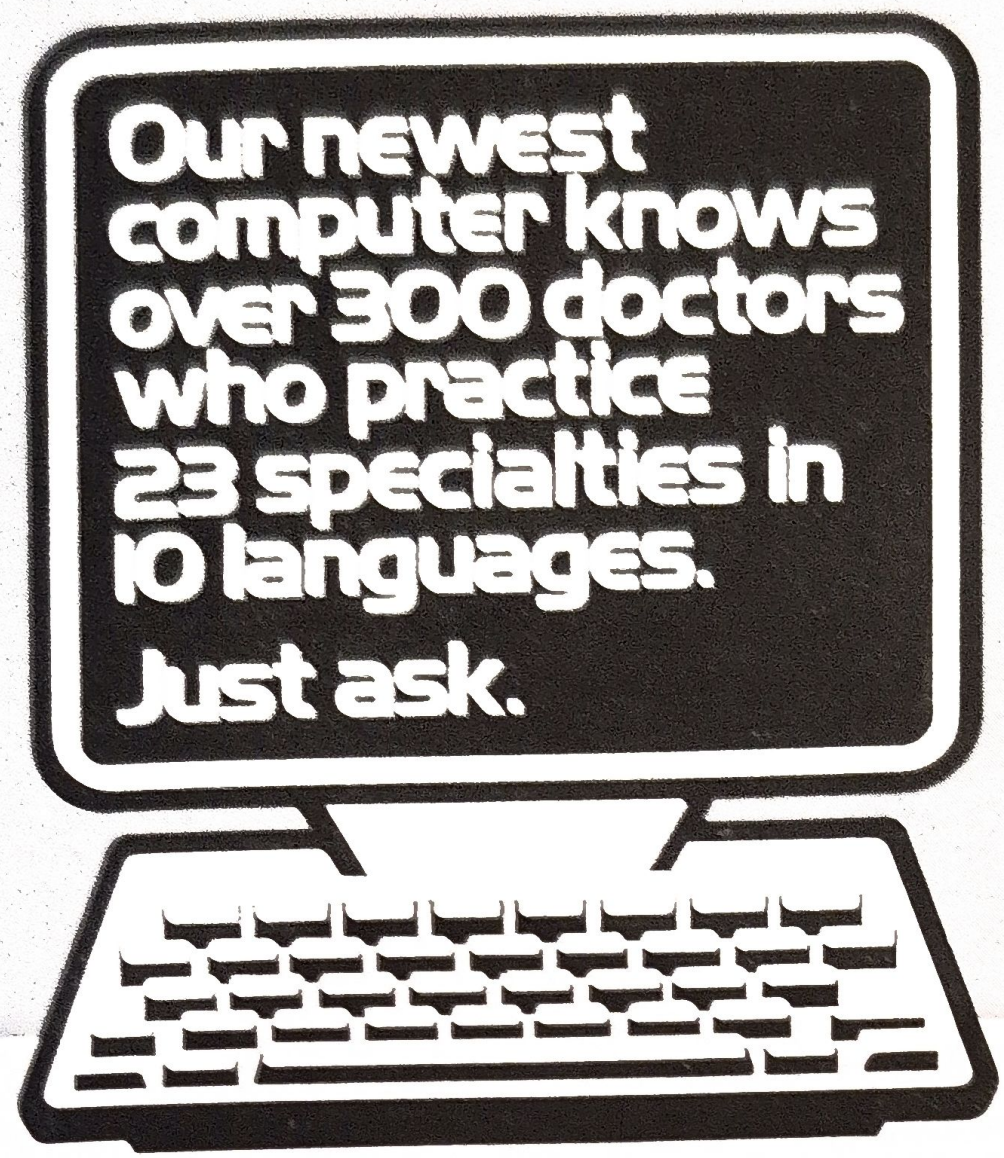
Encino Towers, a prime location between Ventura Boulevard and the hills.

a little bit better than they got the first time around. They're ready to settle down, raise a family."

Housing, long a barometer of economic health, is an acutely sensitive industry, observes Brooks Roddan, vice president for the marketing firm of Bryan Hardwick Associates. They're cheerleaders for, among other projects, the pioneering in-city cooperative, The Colony at Westwood.

"There's psychological sensitivity and there's reality sensitivity," he explains. "The psychological sensitivity comes when people just say, 'Hey, I know interest rates are going to come down. I'm going to wait. Reality sensitivity is the plain fact you just can't afford it. Thirteen is the magic number. If interest rates go above 13 percent, 800,000 potential buyers are knocked out of the national housing market."

A company with a unique perspective on the local housing drama is Sotheby's International Realty on Rodeo Drive. The world's oldest and largest art auction firm (the company's founding predates America's independence), it



Now when you call The Hospital of the Good Samaritan and ask to be referred to a doctor, we talk to our new computer. It has what amounts to a medical convention stored in its memory bank: physicians of every specialty, language or location.

So we can search for a personal physician near where you work or live. Find an allergist who knows Chinese. Or a downtown cardiologist. Even a gynecologic endocrinologist. All are on the Medical Staff of, or affiliated with, The Hospital of the Good Samaritan. We're one of the major medical centers of Los Angeles. This new service is one way we share our expertise with the community.

Usually we can answer your request in minutes. Just call the Hospital, ask for Doctors Referral Service, and say an "aah" of relief.

DOCTORS REFERRAL SERVICE
(213) 977-2533

The Hospital of the Good Samaritan

616 South Witmer Street, Los Angeles, California 90017

moved into the peddling of haute real estate eight years ago.

As James Retz, executive vice president, puts it, "We were selling the contents of home, why not the home itself."

Sotheby's specializes in unusual properties—homes, estates, resorts, hotels and, in some cases, entire subdivisions. An $8 million, 10-acre home with pool pavilion, for example, and the $2.9 million Pacific villa of actor John Ireland—both near Santa Barbara.

Pricey real estate was changing hands rapidly in the overheated economy of the late '70s, but no longer. "Sales have been steady, but not like four or five years ago," explains Retz. "Our yearly turnover runs about 30 to 35 percent." (Sotheby's markets 400 properties within the U.S.; by one estimate, it takes 12 to 18 months to sell properties in excess of $1 million.)

Retz looks for more of the same in the coming year, both in his own high end of the business and generally. "The consensus is that there's nothing really to bring those rates down on the short- or the long-term basis."

Downtown, where the sky's the limit in ever-higher office towers, residential expectations are rising too.

Downtowner Robert Hatfield, vice-president of Forest City Southpark Corporation, is encouraged by the general economic outlook and prospects for their Southpark luxury condominium, The Skyline at Ninth and Flower Streets.

"The last three or four years have been difficult in the real estate market," says Hatfield, but now some economists are projecting that interest rates will drop and we'll see a major pickup in sales activity early in 1985."

Evidence of that pick-up began to surface late last year according to Hatfield. "Sales were extremely strong in the last quarter. We look to sell out the two-hundred unit project by the summer and break ground on a second phase in the fall."

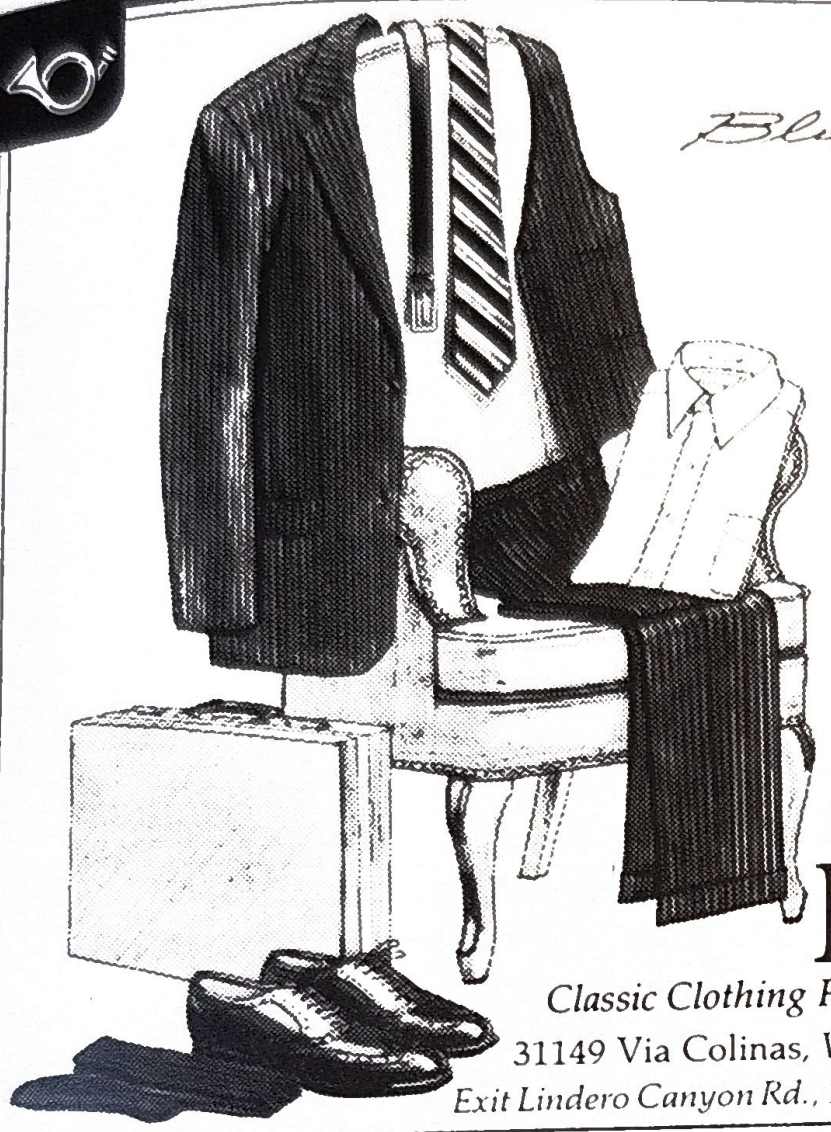
Another builder high on Downtown in '85 is Mark Bornstein, vice president of Goldrich and Kest Industries, a major downtown developer. Their projects include the condos of Promenade West and the apartments of the upcoming Promenade Towers—one- and two-bedroom units (850 to 1,100 square) leasing at $850 to $1,200 per month.

"At the Promenade West, we made a decision two years ago that the [market] was not strong for sales and that we would adopt a three-pronged approach—sell condos, lease out with option to buy and run a limited hotel operation," Bornstein explains. "Our goal is to turn over the leases into sales over a five-year period.

"There are a tremendous number of employees being centralized in the downtown region. You have to create an employment base before you can create the housing need. We see the demand for housing increasing for the downtown as a place to live. Downtown is not the answer for everyone, but for the Yuppie, the empty nester, downtown provides all the conveniences as well as a total lifestyle."

Lifestyles of a desert variety are what sell homebuyers on the Palm Springs area, the resort oasis for millionaires, ex-presidents, movie stars and successful business people.

"You'd think the whole Coachella Valley is the exception from Southern California, California or the national real estate market," marvels Herb Hall, Santa Rosa Cove manager and homeowner. "As recently as two years ago, people would say, 'But you're so far out [from Palm Springs].' We're no longer way out; we're really in the middle of it. There's so much development going on. It's mind-boggling. We're getting buyers from everywhere, lots of people who used to go



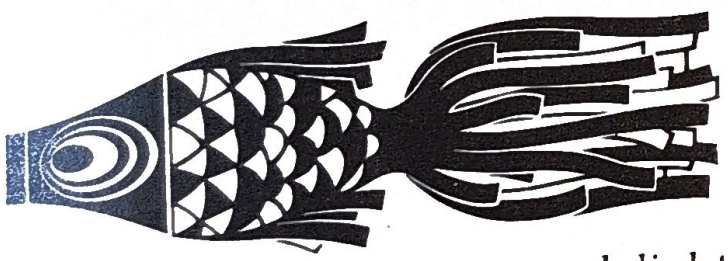
Blue Chip Investment

The dividends accrue
to you with interest when
you dress in our
suits by Hickey-Freeman,
Austin Reed and Cricketeer.
Round out your portfolio
with pin point Oxford shirts
by Gitman Bros., with ties
by Robert Talbott and shoes
by Cole•Haan and Alden.

Monday thru Sat – 10 to 6
Thurs eve to 9 – Sun 11 to 4
MasterCard, Visa & American Express

NORICK&Co

Classic Clothing For The Traditional Woman And Gentleman
31149 Via Colinas, Westlake Village, CA 91362 (818) 991-5670
Exit Lindero Canyon Rd., 1 block North to Via Colinas, left to Norick & Co.



**BEFORE . . . AFTER . . .
ANYTIME!**

Just steps away, in the
Century Plaza Hotel, we offer
a delightful menu after 10 PM of light
specialties just perfect for after the show.
▪ Or next time, before the show, enjoy our
special early evening selections from 5 PM to
7:15 PM. ▪ Or anytime . . . discover Yamato.
Award winning traditional Japanese cuisine and
superb western-style specialties prepared to
your order. ▪ And you'll be pleasantly surprised
at the modest cost.

yamato A VERY SPECIAL
JAPANESE RESTAURANT

Century Plaza Hotel / 277-1840

80 PROOF · CALVERT DISTILLERS CO., NYC

Every good show deserves a change of pace ending.

John Jameson
Imported Irish Whiskey

to Florida. I think the rest of the country has really discovered what the weather is like in Palm Springs."

If Palm Springs is palmy, Santa Rosa Cove rates as palm city, according to the effervescent Hall. No problem here with those spring winds that send tennis and golf balls into next week, says the admittedly biased sales manager.

"We think it's the best project in the desert, bar none," he boasts, offering as proof recent sales to valley veterans: longtime residents who chose Santa Rosa Cove because they knew where to go to get out of the wind.

The Coachella Valley, of course, is a breed apart even for resort markets. "Interest rates and monthly payments are not as important here as in the lower end where you have the first- and second-home buyer," notes Hall. "One out of every six deals is all cash. These are the people who put their money in CD's (certificates of deposit) and love it when interest rates get to be 13 and 14."

Observes Laguna de la Paz's Mervin Johnson: "To a great extent, they're investment-type buyers. They move more frequently, probably more than people in other areas. They seem to follow the market, follow new projects. It seems to be part of the trend."

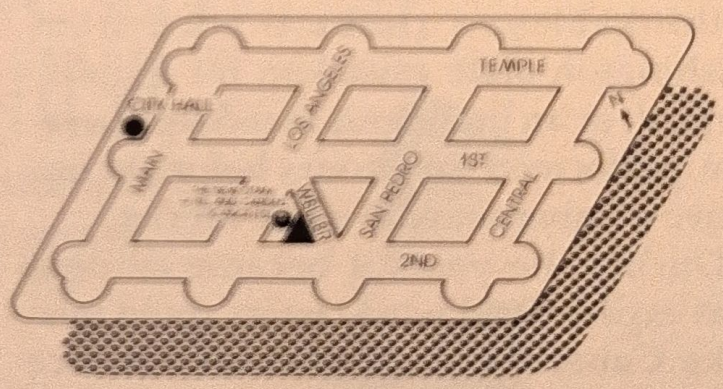
Which, in the opinion of Curtis Franks, Sunrise's spokesman, is just another way of saying you have to open the door when opportunity is knocking.

"Growth and opportunity, that's what it's going to be in the future," says Franks, pumped up over Sunrise's participation with Landmark in a $223 million La Quinta country club development destined to become the official home of PGA West. "It's an opportunity for a lot of people to get in on the ground floor," Franks says of the 5,000 planned units, mindful that prime valley real estate is vanishing.

"Everything is projected out for the next ten years." □

Enter Weller Court and embark on a journey through Japan. This ultra-modern, open-air shopping mall features three floors of specialty boutiques, department stores and novelty shops. 12 gourmet restaurants enchant you with exotic dishes and traditional Japanese hospitality.

Weller Court - a shopping and dining experience which touches upon the Japanese soul.



Parking entrance on 2nd Street between Los Angeles and San Pedro Street.

weller court

123 South Weller Street, Los Angeles, California 90012 (213) 485-1177

by Robert Goerner

TASTING WITH THE PROS

The New Year may be an appropriate time to take a new look at the way you consider your wine purchases or decide upon the drinkability of bottles you cellared some time ago. Wine writers' evaluations have their place, the advice of a knowledgeable merchant is most helpful, but your own experience is, ultimately, the only valid judgement.

For over 25 years dedicated winelovers have met weekly over dinner at San Francisco's Basque restaurants to gain this experience in company with fellow aficionados by sampling brown-bagged bottles that could conceal anything from an inexpensive blend to a Bordeaux of impeccable lineage. They may also conceal improbabilities: a French wine bottled in Norway, bought on a vacation; unthinkables: a rhubarb wine from Washington state mistaken for a grape varietal; or an ingenious blending operation performed just hours before to improve a Cabernet with some Merlot.

During the years it became evident that experienced wine tasters could mistake Cabernet for Zinfandel. Or vice versa. Recently, an eminent British authority was very pleased with a Ravenswood Zinfandel, proclaiming it one of the best California Cabernets he ever tasted. If you have ever done the same, you're in good company. Chardonnay character is often submerged by oak. Big, expansive wood aromas have also been found in some Chenin Blancs whose makers were aiming for a poor man's Chardonnay. At a completely blind tasting who would think that this big fat glassful could be anything other than the very queen of the whites?

Picking out the country of origin shouldn't be too difficult if the wine is typical of the region. But as many a Wine Authority has discovered and reconciled himself to the fact, there are wines that taste more like what they are not than what they are. Harry Waugh's unrepeatable reply to the question of when was the last time he mistook Pomerol for Burgundy is apropos here. "Not since lunch," he recalled.

But to get back to the basics of tastings. As evolved through the years, a relaxed, friendly and informal restaurant that could provide two main courses proved ideal. Chicken for the white wine course was preferable to fish (what if nobody brought a white?) and a simple lamb or beef roast sufficed for the reds. An uncomplicated soup for starters would match most wines, salad followed the entreées and finally cheese. Plenty of French bread and butter always on the table. Note there is nothing of an elaborate nature to take attention away from the reason for the gathering, the tasting of the wines.

The modus operandi is simple and flexible. Wines are concealed in bags, those for coffee beans are perfect, or wrapped in foil. The protocol could go like this. Determine how many white wines are present and assign an order of service without giving too much away. "Who has the first white?" is the question. A light Italian or German, a California Colombard or Riesling would fit here. Then follow with medium weights such as some Sauvignon Blancs and Chardonnays leading up to the big fat mature Chardonnays which you hope have not turned flabby or ponderous. Much the same routine for the reds.

As the bottle is passed around the table, each person pours a modest amount. Remember there is a bottle apiece. At least. The bringer of the bottle should be prepared to answer the basics about his wine, the varietal makeup (if

You're Invited!

AMAGI GOES INTERNATIONAL

Savour Our Earlybird / Pre-theatre Dining Specials
Created By Our New Internationally Renowned Chef,
YOKOYAMA, formerly of Ma Maison and The Beverly
Wilshire Hotel.

Date — Daily
Time — 4:30 to 7 PM
Place — 6114 Sunset Blvd., Hollywood
R.S.V.P. — 464-7497

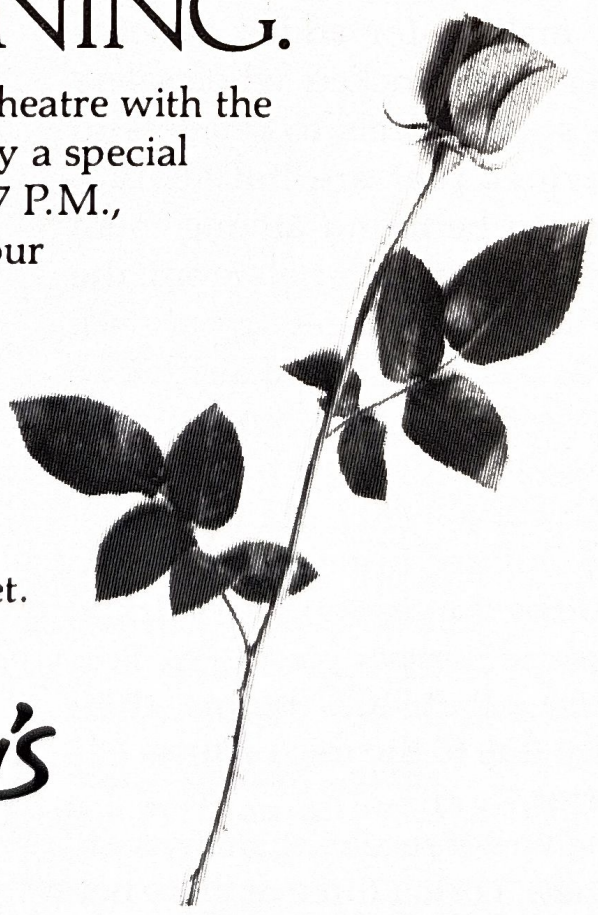
Amagi

Sushi Bar.
International Cuisine

6114 Sunset Blvd., Hollywood
Ample FREE Parking

ENJOY TWO GREAT PERFORMANCES IN ONE EVENING.

★★★★Begin your evening of theatre with the culinary magic of Beaudry's. Enjoy a special five-course, pre-theatre dinner, 6-7 P.M., from the winner of the coveted Four Star Circle of Fame. Lunch served Mon.-Fri. Dinner 6-11 P.M. nightly, including Sunday. With cocktails and entertainment. Reservations (213) 624-1000. The Westin Bonaventure, Los Angeles. 404 S. Figueroa Street.



Beaudry's

known), where the grapes were grown or the wine made, the vintage and the price. Someone might begin by venturing a guess on the varietal. Here the game can become simple or involved. "This is Chardonnay" is the guess which could be acknowledged as right or turned aside as wrong. Or the rest of the group could first be asked if they concurred or not. Then on to the place of origin, the year and whatever else might be volunteered.

All this while you are having your dinner and discovering that wines often taste differently with food. Usually better. As they sit in the glass they may open up, undesirable odors might blow off. If a wine is hopeless, it's dumped in a pitcher provided for the purpose. Do console the unfortunate bringer; it may be your turn next time. Actually the information you gather from a very bad wine is just as valuable as your satisfaction with a good one, it enables you to be a wiser buyer. When the wine has been guessed, or given up on, it is unmasked. You may make notes or not, as your prefer. Perhaps only a reminder to avoid this one and buy that one would do.

The present "Basque group" consists of members of the wine trade as well as consumers, making for added benefits for the latter. Overstocked wholesalers often make special deals to retailers to move out wines that are not selling. Many gems can be found among them by a merchant with a good palate and the consumers in the group get first chance at them. This past fall I noted a rich and soft, ready to drink 1978 Nuits-Saint-Georges "le Damode," a premier cru, going for $5.60; a 1980 Côte de Nuits-Villages of Boisset knocked down to $2.70 a bottle by the case and very drinkable; and some superb grand cru Burgundies priced at 40% below their normal price due to the misfortunes of a local importer.

As a wine writer receiving many samples for review, I bring three or more bottles that [illegible] interesting if not memorable. Frequently there is a pairing involved, perhaps two different vineyard designations from the same winery or a regular and a reserve version. The bags are labeled "A" and "B" and are passed at the same time and the question is "What do we have here?" Sometimes there is a family resemblance and sometimes there is not. If they are Chardonnays and the guesses are Sauvignon Blanc, followed by Chenin or Pinot Blanc, it can be safely assumed there is little varietal character present. Only the one who brought them knows what the wines are and this can affect his judgement.

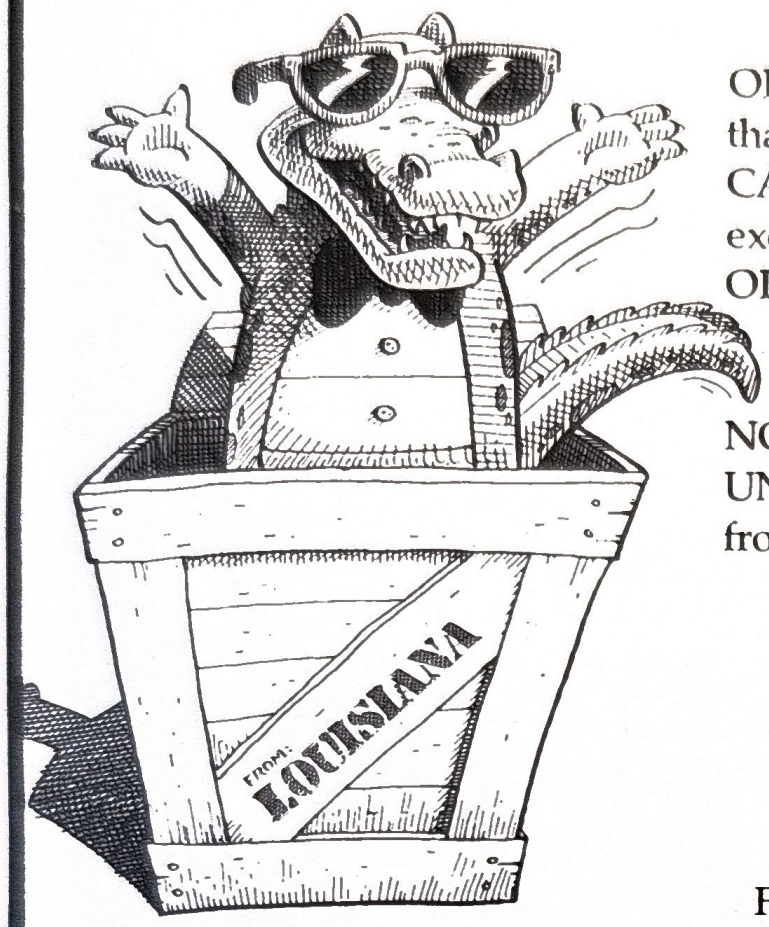
You might like to bring a review of the wine you are passing. After everyone has his say, read the review and get the reactions. If you seem to have tasted two different wines, there may be some truth in this. Obviously the reviewer tried it many weeks or months ago, depending on his schedules and his deadlines, and wines are well known for going in and out of phases. There could be actual bottle variations from the winery or shipping or storage problems. Or it simply may be that the group and the reviewer have different sets of standards.

If you can make arrangements with an amenable restaurant, do bring your own glasses. You'll need from four to six apiece so you may freely compare. What corkage you negotiate will probably be based on the number of bottles, but you could try for a flat fee per person.

One other thing. If sparkling wines are planned, bring along some paté to show them at their best. On special occasions we have astonished the other patrons by bringing picnic baskets of caviar, sour cream and assorted underpinnings. The restaurant personnel was included in the festivities.

It's amazing how informally friendly you can become over a few bottles of wine. □

THE FIRST CUISINE IMPORTED FROM AMERICA.



ORLEANS: a unique Cajun-Creole restaurant that's relaxed about everything except food.
CAJUN-CREOLE RESTAURANT: featuring the exciting cuisine of New Orleans and the bayous.
OPEN: for dinner Tuesday through Sunday evenings from 6 pm; late supper served Thursday, Friday & Saturday till 1:30 am.
NOW: featuring the fabulous BEVERLY HILLS UNLISTED JAZZ BAND on Sunday afternoons from 3:30 to 6 pm.

ORLEANS
CAJUN-CREOLE RESTAURANT
11705 National Boulevard (at Barrington)
FOR RESERVATIONS CALL (213) 479-4187

"Where the hell can you get supper in this town?"

The night's moving and you don't want it to stop. How about supper?

Not Eggs a la chrome and Coffee Fluorescent. That's not supper. Supper is fresh flowers and peach pink tablecloths and grilled fish and Vermicelli Al' Mezzanotte and a half bottle of really good wine and all the things worth staying up for.

Come to Harry's. If you get here by midnight, we'll take care of you.

**In Century City in the ABC Entertainment Center.
On the Plaza Level. It won't kill the spontaneity if you call first. Valet parking
in front of the Shubert Theatre. 277-2333.**

Preview

by Janice Arkatov

Marsha Norman

Jorge Bolet

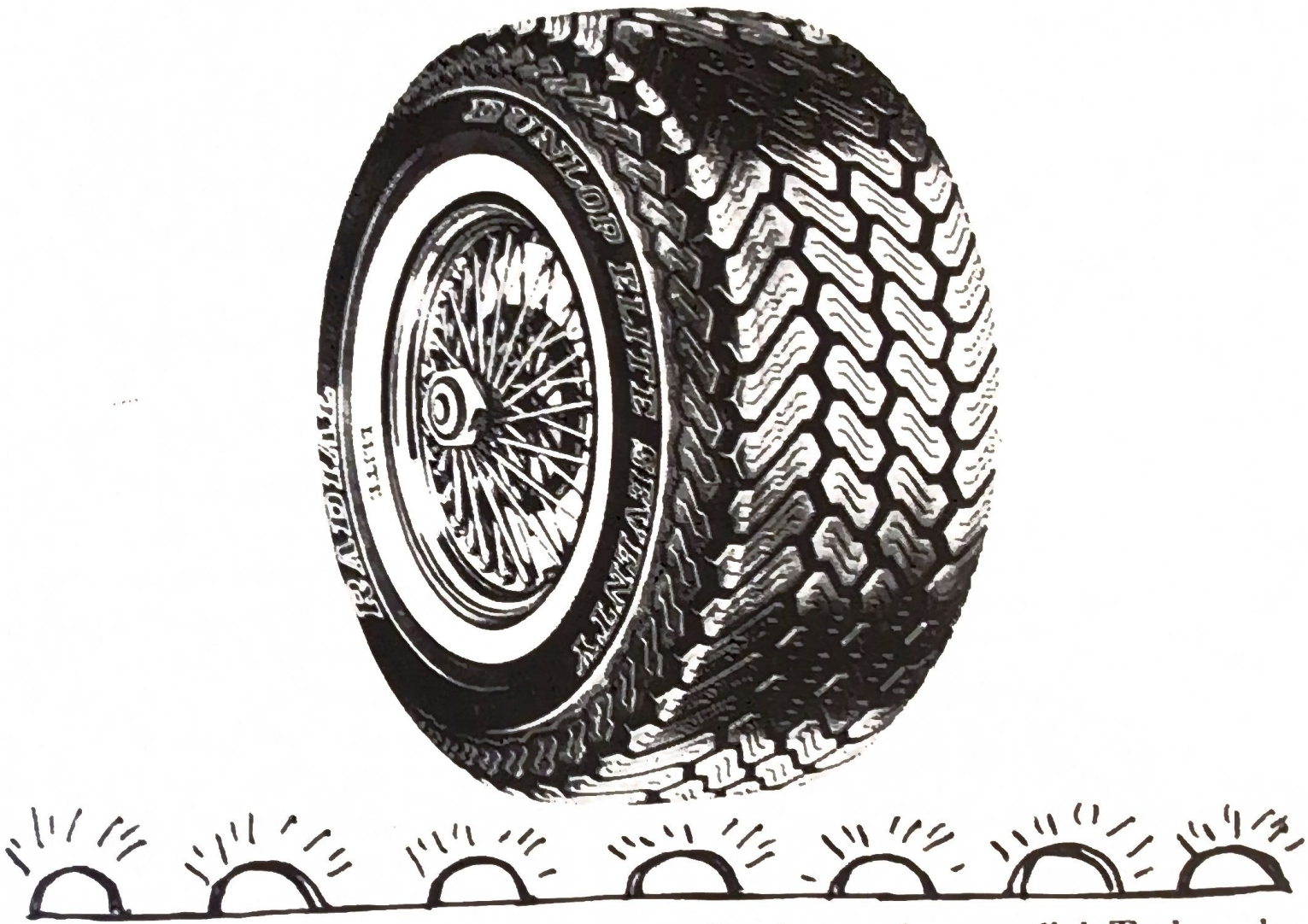
ANOTHER NORMAN CONQUEST

The West Coast premiere of Marsha Norman's *Traveler in the Dark* will help to brighten the new year at the Mark Taper Forum, January 13-March 10; Gordon Davidson directs. And at the Taper, Too: Spalding Gray's *Swimming to Cambodia, Parts 1 and 2* plays February 12-March 3 . . . At the Ahmanson, the world premiere of Neil Simon's *Biloxi Blues* (the sequel to his very successful *Brighton Beach Memoirs*—again starring Matthew Broderick and directed by Gene Saks) runs to February 2, followed by the West Coast premiere of Michael Frayn's Tony-nominated *Noises Off*, February 8-March 30. In other big houses: the Harvey Fierstein/Jerry Herman musical hit *La Cage Aux Folles* continues merrily at the Pantages Theatre, with the newly-arrived *Cats* (by Andrew Lloyd Webber, adapted from T.S. Eliot's *Old Possum's Book of Practical Cats*) kicking up its paws for a long run at the Shubert.

A GRAND OPENING

Pianist Jorge Bolet will be on hand for next month's grand opening of Loyola Marymount's Murphy Hall; other upcoming guests include the Ramsey Lewis Trio and pianist Linda Love . . . At UCLA, the January/February roster offers the Swiss mime theatre Mummenschanz; Pro Musicis with violinist Diane Munroe; Paul Taylor Dance Company; the Contemporary music of the 20th Century Consort; Itzhak Perlman; the Kronos Quartet; Bejart Ballet of the 20th Century; and the European Chamber Orchestra with pianist Cecile Licad. Also around town: the Sequoia String Quartet is joined by violinist Samuel Rhodes and cellist Ronald Leonard in its February 11 program at the Japan American Theatre; while the Los Angeles Master Chorale hosts the Vienna Boys Choir on February 9; and the Los Angeles Philharmonic offers conductors Simon Rattle, Guenther Herbig, and Michael Tilson

GREAT PERFORMANCES EVERYDAY!



Unparalleled luxury performance. Fuel-conscious radial Techonology. All-season traction. Plus a 50,000 mile limited tread-wear warranty with a special 50% free replacement policy.

Dunlop has combined all these qualities to produce their new top-of-the-line steel-belted radial, the new Elite Seventy.

DUNLOP
TIRES FOR THE LONG RUN

AVAILABLE AT

A PETROLANE COMPANY

MARK C. BLOOME

You can't choose the right tire if you don't have a choice.

Over 55 Tire & Automotive Centers to serve you!

A CHANGE OF SCENERY. FOR A LITTLE CHANGE.

A WEEKEND FOR TWO AT THE **WESTLAKE PLAZA HOTEL** COSTS ONLY **$75.00** PER PERSON*, YET GIVES YOU MORE THAN YOU BARGAINED FOR.

- Three days and two nights in deluxe accommodations
- Friday night Seafood Buffet for two
- Champagne in your room
- Continental breakfast each morning at the Cafe Plaza or your room
- Two drinks in the Plaza 880 Lounge

IT ALL ADDS UP TO A LOT OF LUXURY FOR SUCH A LITTLE CHANGE!

Come to the Plaza.
It's so close for comfort.

Westlake Plaza Hotel
880 So. Westlake Blvd.
Westlake Village, CA
(800) 238-9800

*Based on double occupancy.

Mummenschanz

Thomas—and cellist Yo-Yo Ma, violinist Gidon Kremer, and pianists Peter Serkin, Zoltan Kocsis and Radu Lupu.

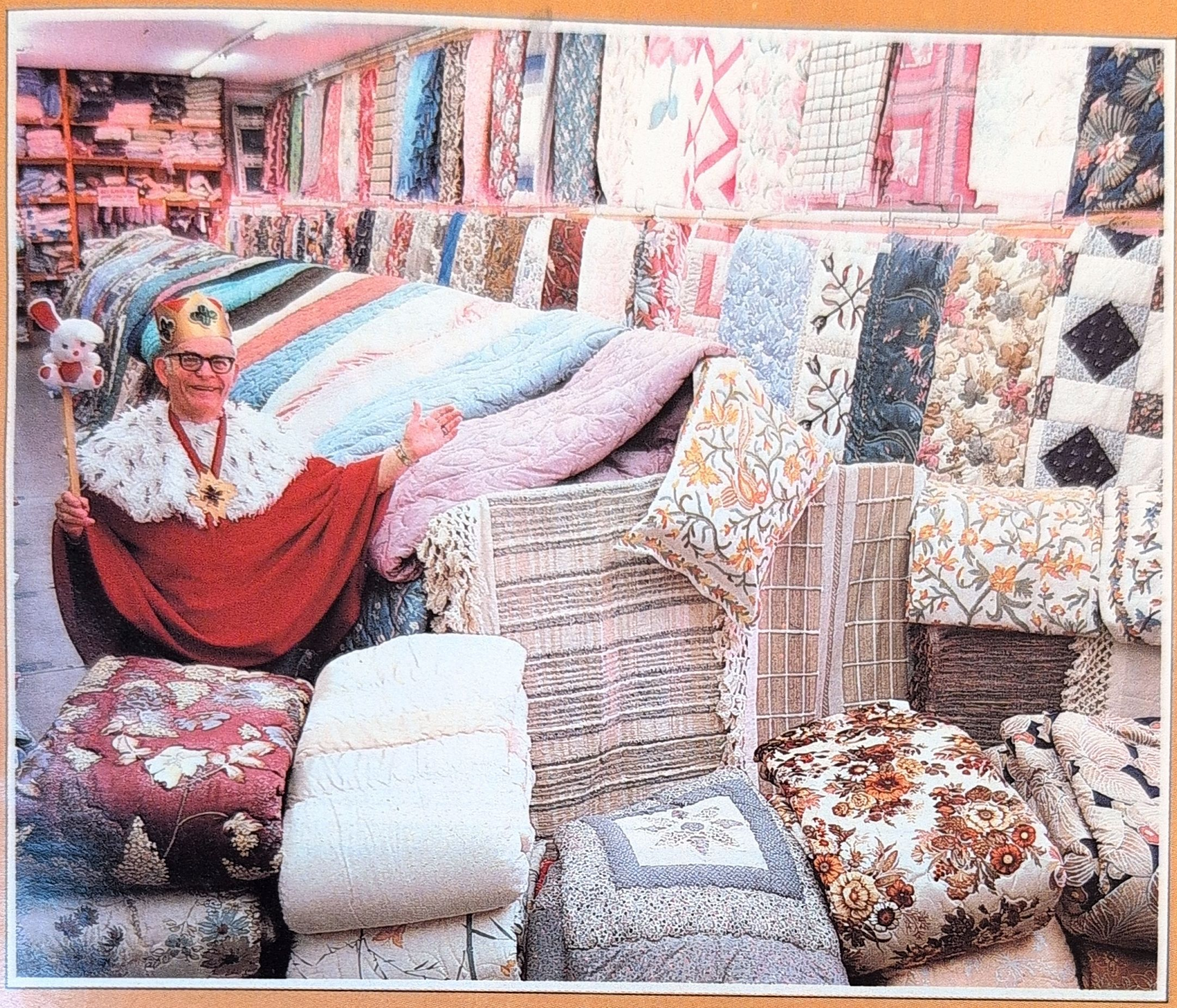
HERE'S THE ——

We can't speak for anybody else, but South Coast Rep is serving up a tasty world premiere in Elizabeth Diggs' *American Beef*, playing on the Mainstage January 8-February 10... Also to the south: La Mirada Civic hosts Eva Gabor in Leslie Stephens' *Marriage Go Round* (January 8-27), followed by Hope Lange in Frederick Knott's *Dial M for Murder* (February 19-March 10). Back in town: East West Players offers Ernest K. Abuba's *An American Story* (Opening January 2); with Alan Ayckbourn's *Relatively Speaking* at the Megaw (to February 3); Jim Leonard, Jr.'s *The Diviners* at the Colony Playhouse (January-February); Philip Barry's *Holiday* at Room for Theatre (opening January 10)—and in college houses: Loyola Marymount presents *Voices of New England Poets 1790-1890* (February 21-28); while UCLA hosts *Eros and Psyche* in the Little Theatre (January 25-February 2), with Molière's *The Misanthrope* in the Ralph Freud Playhouse (February 1-9).

•

MIRROR, MIRROR ON THE WALL

Artists by Themselves: Portraits from the National Academy of Design will open next



Every bedspread pictured above has matching fabric in stock.

This is Al Greenwood's Bedspread Kingdom

...A BEDSPREAD SHANGRI LA!

There is no store like ours, anywhere in the whole country — with such an overwhelming selection of hand-guided, custom-quilted, bedspreads plus matching fabric in stock.

THERE IS NO WAITING!

You pick your bedspread, we cut off the matching fabric and you are on your merry way.

QUALLOFIL COMFORTERS

Quallofil is a new polyester fiber, developed by Dupont, that traps air and insulates just like natural down. It is light, fluffy and bouyant and does not attract dust like down, nor does it have disagreeable odors —and it's completely washable!

Quallofil has the "Look," the "Feel" and the "Warmth" of down for a mere pittance of the cost of down.

We stock them in all sizes in a wide array of colors.

CUSTOM DRAPES

Buy Them Today – Hang Them Today!

Thousands of pairs in stock — all fan-folded, pinned, and ready to hang.

Made with all the custom fullness, as though you had ordered them specially for your own home.

NO WAITING!

We perform miracles here every day! You can actually buy your drapes here take them home and hang them the same day! If you don't think that is some kind of miracle — try a few other stores and see what you come up with.

AL GREENWOOD the Bedspread King

2310 E. 4th St. Long Beach • PH. 433-9338
OPEN DAILY AND SUNDAY 12 TO 5:30

For Particular People . . .

THE LOWER BAR

Cocktails. Live Entertainment. Garden Atmosphere.

TOP OF THE MARK

Cocktails In The Sky. Sunday Buffet Brunch
11 am-3 pm

Nob Hill
RESTAURANT

Innovative Cuisine.
Elegant Atmosphere. Wine Lounge With Cruvinet.
Piano Entertainment Nightly.

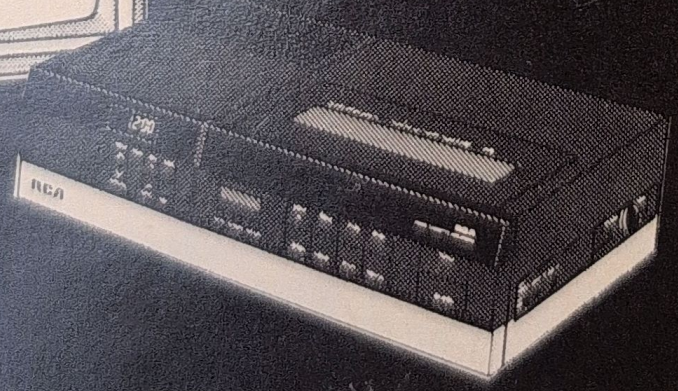
Café Vienna

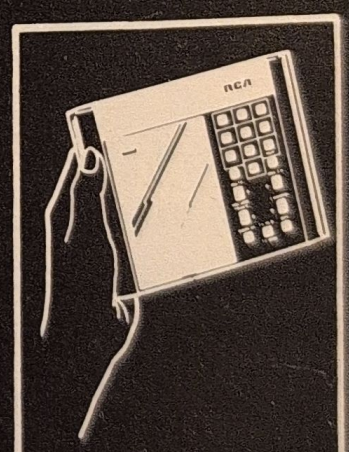
Informal Dining Room. Serving 6:30 am-3:00 pm, Daily.

THE Mark Hopkins
INTER•CONTINENTAL

Number One Nob Hill, San Francisco *Reservations: 415/392-3434*

RCA SelectaVision
25" diagonal Video Monitor
with Digital Command
Center





Digital
Command
Center Remote
Control
Provides complete control of your video system—TV Monitor, VCR, Disc—all in one unit.

RCA SelectaVision 900
Convertible Stereo VCR
with Remote Control

MARTINEL
COMPANY
CATALOG SHOWROOMS

8151 BEVERLY BLVD.,
LOS ANGELES, CA 90048
(213) 651-2800/652-1215/ 788-0071

month at the Los Angeles County Museum of Art; the 80 portraits and self-portraits (dating 1809 to the present—and including the works of Samuel E.B. Morse, J. Alden Weier, William Merritt Chase, Thomas Eakins, John Singer Sargent, George Bellows and Andrew Wyeth) will be on display February 7-March 15. Also on view: *Barbara Kruger* (nine large-scale, black-and-white photographs by the New York artist), January 24-March 17; *Renaissance Drawings from the Ambrosiana* (87 works from the collection of the Biblioteca Ambrosiana in Milan—including those of Holbein, da Vinci, Brueghel, Pisanello, Raphael, and Dürer), January 24-March 17; the *Max Beckmann Retrospective* (marking the 100th anniversary of his birth with an exhibition of 230 paintings, drawings, and watercolors), through February 3; and *Political Caricatures: Lithographs by Daumier and his Contemporaries from the Armand Hammer Collection* (70 works satirizing mid-19th century political events), on display to March 17.

PUT ANOTHER CANDLE ON YOUR BIRTHDAY SCHNITZEL

Celebrating the tricentennial (that's 300 years to you and me) of J.S. Bach's birth, the Los Angeles Chamber Orchestra will present programs—at Ambassador, the Embassy, and Claremont—of his cantata literature and instrumental works-...Speaking of Ambassador: January/February guests include flutist Jean-Pierre Rampal; the Philadelphia Orchestra; mezzo-soprano Dame Janet Baker, the Berlin Radio Symphony with violinist Shlomo Mintz; pianists André Watts and Annie Fischer; violinist Cho-Liang Lin; the Deller Consort; Fitzwilliam String Quartet; Big Band Cavalcade; and the Vienna Choir Boys. Also in the vicinity: Cal Tech hosts the Ridge, Juilliard and Alban Berg quartets; while El Camino welcomes the Kodo Demon Drummers; Ballet Folclorico Nacional de

Before the curtain goes up...
And after it comes down...
Sir Guy
BLUES
Restaurant and Bar
Open for Lunch, Dinner and Sunday Brunch
Top of Sunset Vine Towers
6290 Sunset Blvd., 19th Floor
(213) 466-5239

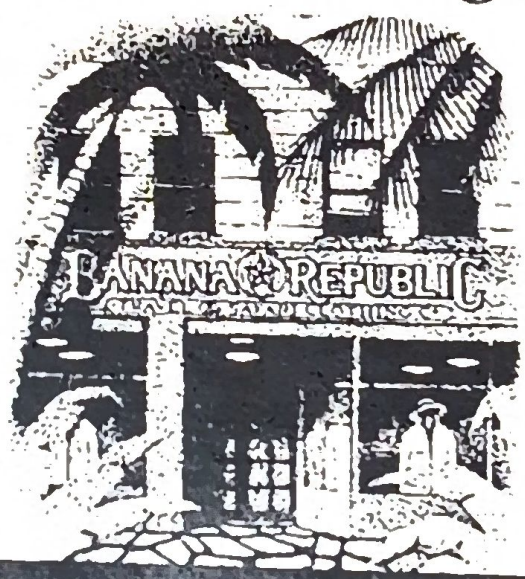
Harper's
Avenue Saloon
RESTAURANT
Before and After Theatre Dining and Late Supper
2040 AVENUE OF THE STARS:
CENTURY CITY NEXT TO SHUBERT THEATRE
RSVP (213) 553-1855 VALIDATED VALET PKG.

Now Open Tues. Thru Sunday — Lunch & Dinner
TICK TOCK
JOHNSON'S SINCE 1930
VALUE DINING
DAILY SPECIALS
Two Blocks from Pantages
Fifteen Minutes from
Music Center
1716 N. CAHUENGA — HOLLYWOOD
(213) 463-7576

La Masía
Cuisine from Spain and Continental
Late night Dining and Dancing
Entertainment at no cover charge
273-7066
9077 Santa Monica Boulevard
in West Hollywood
(east of Doheny)

PARTY PLANNERS
WEDDING CONSULTANTS
Stuart Blackburn
(213) 857-8237
Etiquette & Protocol Specialists

The Premier Purveyor of Authentic Safari & Travel Clothing



BANANA REPUBLIC
TRAVEL & SAFARI
CLOTHING Co
OPEN 7 DAYS A WEEK
BEVERLY HILLS: 9669 SANTA MONICA BLVD. (213) 858-7900
SOUTH COAST PLAZA: (714) 662-1836
COME IN FOR A FREE CATALOGUE

VIRGILIO'S
SUPERB CONTINENTAL & ITALIAN CUISINE
Before visiting your favorite theatre, dine in the elegant ambiance of VIRGILIO'S. Conveniently located at 2611 S. La Cienega Ave. in LA. 559-8532

Mexico; The Chieftains; soprano [illegible]ley Putnam; Cleo Laine and John [illegible]nk-worth; and Les Ballets Trocka[illegible] de Monte Carlo.

DESTINATION: CHICAGO

Running February 12-Marc[illegible] in UCLA's Frederick S. Wright A[illegible]llery is *Judy Chicago: The Birth P[illegible]* (100 works—in embroidery, needlep[illegible] cro-chet, quilting, appliqué, batik [illegible] bead-work on the subject of bi[illegible] and creation). Also in the Gallery: *Manipulated Reality: Object and Image in Contemporary French Sculpture* (highlighting the work of nine artists), February 5-March 24; *Tamarind: From L.A. To Albuquerque/A Twenty-five Year Retrospective* (150 original lithographs from the Tamarind Workshops), to January 20; *Jan Stussy* and *Jan Stussy Prints*, to January 13; *Celebrating Two Decades: Recent Work by MFA Recipients from the UCLA Graduate Program in Photography* (60 prints by the 30 artists), February 12-March 31; and *The Black Madonna* (a performance piece dealing with the image of women in American society), February 13 in the Sculpture Garden.

In other art-spots: the Tortue Gallery hosts *Joyce Treiman, Recent Drawings and Small Paintings*, January 5-February 2; while the Newport Harbor Museum offers *History and Culture: French Contemporary Sculpture* (Jean-Pierre Raynaud's white tile ceramic installation and mounted sculptures, and a room-sized archeological ruin of charcoal, wood and water by Anne and Patrick Poirier) and *New California Artists VII: Suzanne Caporael, Paintings*—both shows run through January 27. And coming up at NHAM next month: *Six in Bronze* (15 sculptures by artists Anthony Caro, Sandro Chia, Nancy Graves, Bryan Hunt, George Segal and Isaac Witkin) and *Alfred Leslie: 100 Views Along the Road* (60 watercolor landscapes); both exhibits will run February 7-April 14. □

TO ALL THOSE WHO STRIVE FOR EXCELLENCE.

When the artist is also the art form, it is dance.
Mind and body giving meaning to movement.
Stretching the limits of time and space.
Defying even gravity, it would seem, to celebrate the human spirit.

To do so and to do it well is an art which Imperial Savings is proud to support. It is, after all, an inspiration to value our customers' dreams and goals most highly. By providing all the crucial steps and choreography for financial well-being.

Imperial Savings
Association
Where Tomorrow Begins Today.

FSLIC

Introducing
Carlton Slims

"Deluxe 100's"

Elegant, with the class of Carlton.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Slims: 6 mg. "tar", 0.6 mg. nicotine av. per cigarette by FTC method.